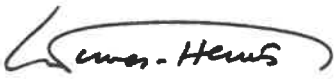
HERMÈS

LE MONDE D'HERMÈS Printemps-Été 2004

That precious spark of *fantaisie*

Indispensable – untranslatable! – and irreplaceable *fantaisie*. Not the opposite of seriousness, but its sparkle, its effervescence, the spring in its step. The ray of light that burnishes the character of things, enriches their good vibrations.

All of a sudden, a rainbow lights up and existence takes on the shimmer we wish it always wore. Life's black-and-white film turns to glorious Technicolor and the spectators are cheering. Whenever he manages to illumine everyday life in this way, the craftsman can take pride in a job well done.



JEAN-LOUIS DUMAS-HERMÈS
CHAIRMAN AND CEO

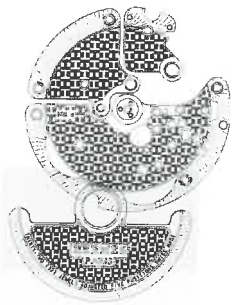
PHOTO QUENTIN BERTOUX, *A BRIGHT IDEA* (SCULPTURE VALÉRIE BERTOUX).

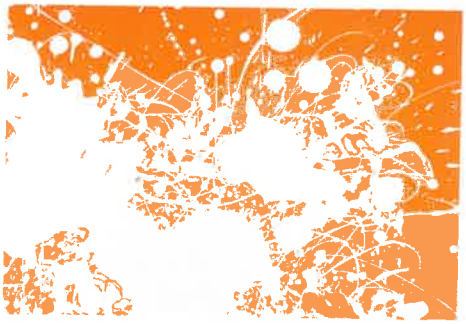
SILK SCARF DESIGN

surprise.

LE MONDE D'HERMÈS

Spring-Summer 2004





Cover: to our surprise, a prancing horse born of chance lays claim to the paddock of the scarf. From chaos to control, and fantasy to form – creativity captured in a single silken image.

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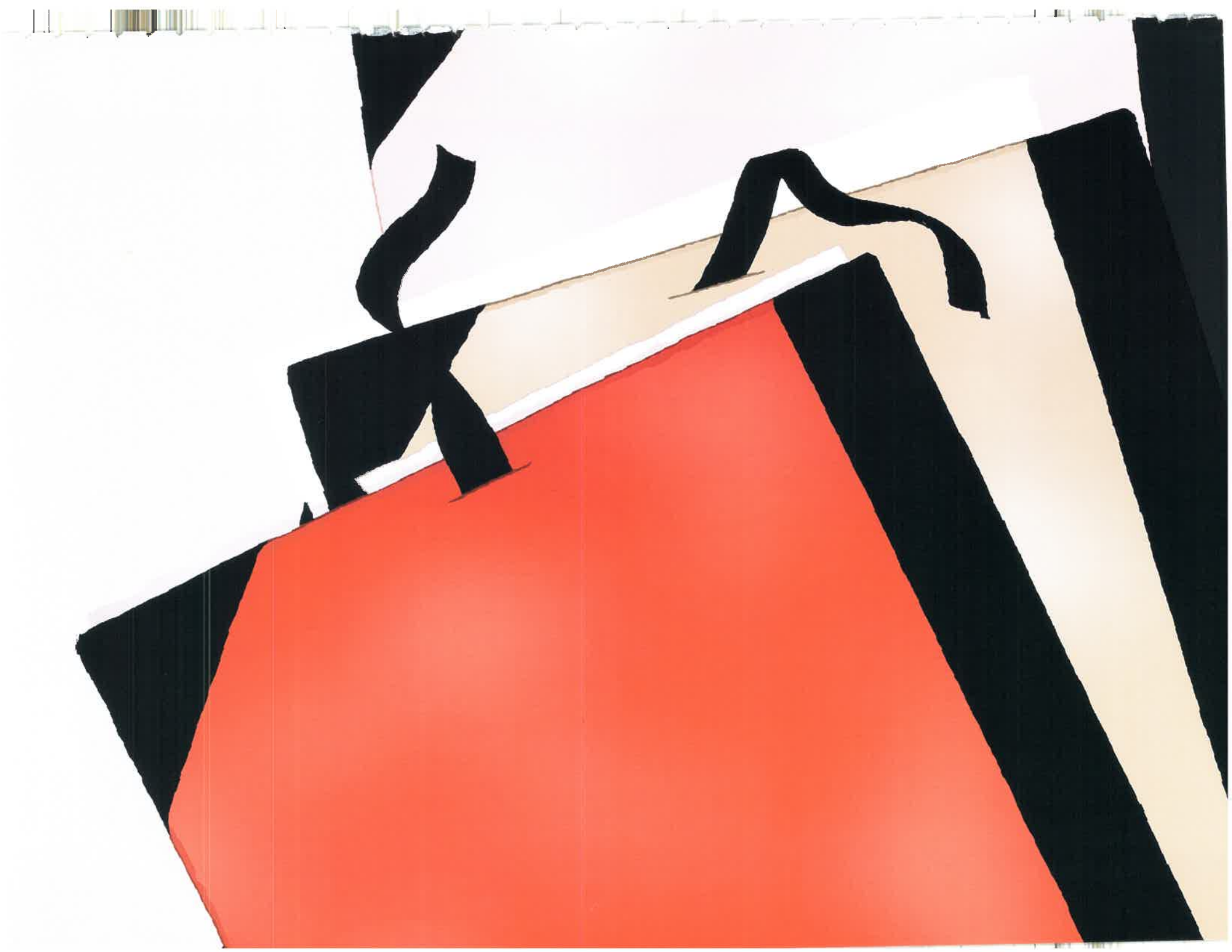
COVER, SILK SCARF DESIGNED BY DIMITRI RYBALTCHENKO



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SUSTAINING EACH EFFORT UNTIL THAT MOMENT

OF PERFECT HARMONY WHICH MARKS THE

CULMINATION OF ALL ENDEAVOUR, SEEKING OUT

THE EXCEPTIONAL BECAUSE NOTHING LESS WILL

DO, ALWAYS SEARCHING, NO STRANGER TO

DOUBT, EMBRACING EACH DAY WITH PATIENCE

LOUIS ROEDERER
CHAMPAGNE

WITHOUT COMPROMISE

Quick Change Artist

TEXT MENEHOULD DU CHATELLE

"Woe to the woman who is too constant: monotony dulls her and repels." Ninon de Lenclos, a free spirit expert in the art of inspiring love, vaunted the charms of variety, of change as the relish of beauty: the lover is refreshed by intercourse with a female sprite, a chameleon-hearted medley of contrasting whims and moods.

Released from its leather case, the "miniature à transformations" turned the traveller's beloved into a mistress of disguise.

In another register, that of collecting, Émile Hermès, too, had the knack for surprising the curious. In the *cabinet d'amateur* that was once the director's office, visitors whose attention is captured by a small leather box about nine centimetres high, made to fit a gentleman's palm or pocket, will have found a rarity. Inside is a singular "miniature à transformations" dating from the second half of the seventeenth century. Painted on copper, the portrait of a woman in a low-cut dress is thought to represent Ninon de Lenclos in around 1660. Most importantly, though, it can be "transformed" using nineteen mica plaques painted in gouache that, when placed on top, transform the *dame* into a sultaness, an abbess, a fashionable gent, a courtier, a soft-eyed *chevalier*, a countrywoman, a Venetian *dogaressa*, a coifed lady with beauty spots, a judge, and so on.

As a genre, the miniature (and this one is worthy of an illuminator) came to the fore in the Renaissance. Lovers would wear portraits of their beloved as a token of faith or memento, either on a bracelet,

LETTRES AU MARQUIS DE SÉVIGNÉ BY NINON DE LENCLOS ©L'ARCHE **ÉDITEUR** PARIS 1999. PHOTOS STUDIO DES FLEURS

The lady hesitates before her extravagant wardrobe. What will she be? Ingénue or flirt, madonna, *femme fatale*, Amazon or elusive Pandora? One thing is certain: unpredictable, she will surprise us.

BEFORE THE PRECISION PAINTING, THE MINIATURIST WAS FIRST A CHEMIST: THE BLOOM OF THE FACE AND COSTUME DEPEND ON FINE PIGMENTS MIXED WITH GALL, GUM OR HONEY.

or over their heart and under their doublet. This continued through to Mozart's Tamino who, by gazing on the gracious image of Pamina, could summon the redemptive power of his song.

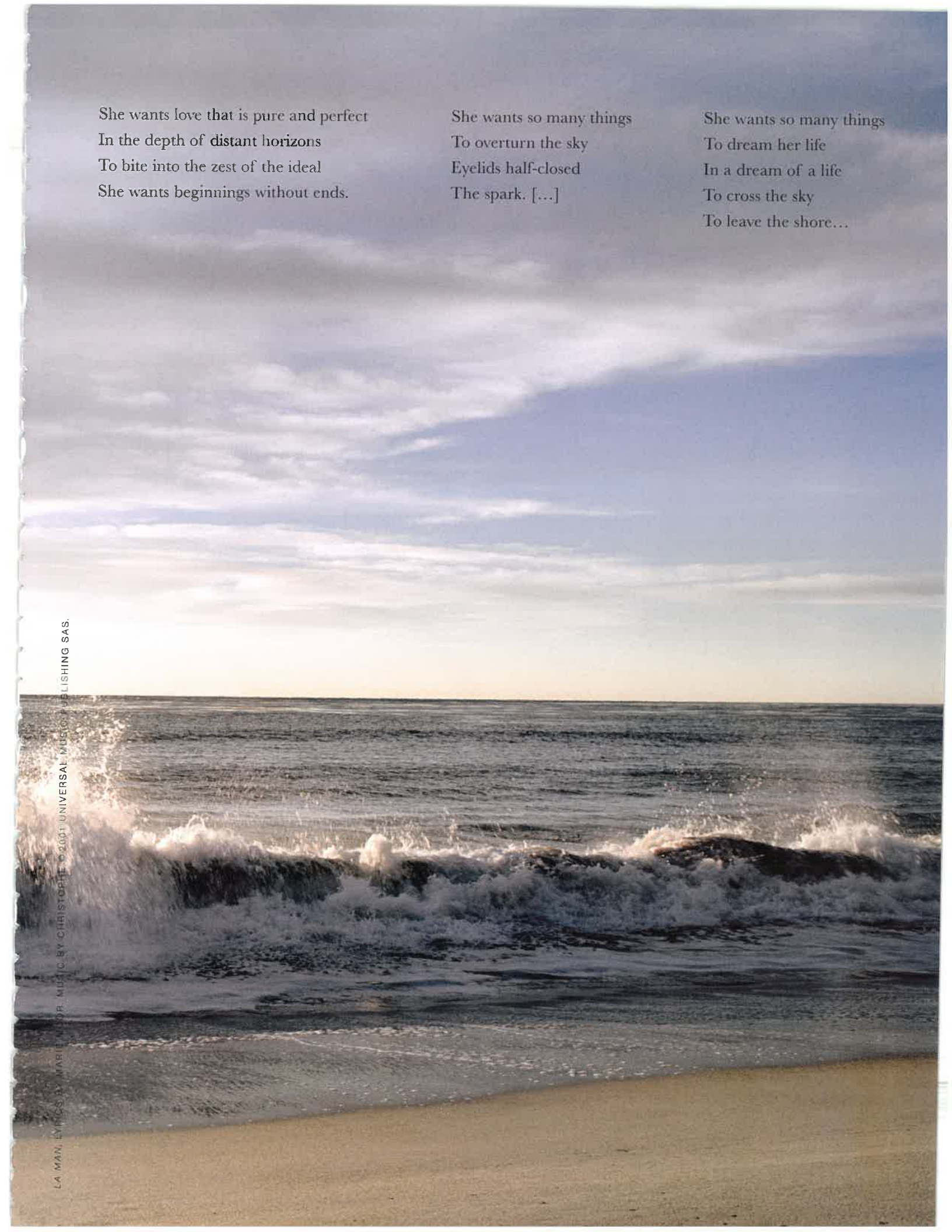
Eighteenth-century Englishmen played the game of guessing a young lady's identity from allusive miniatures showing only a gentle, playful or ardent eye, or sometimes, to thicken the plot, just the surprised arch of an eyebrow, the line of a nose or a curl of hair. The French, for their part, invented this "transformable miniature," a child-like yet clever trick and ancestor of virtual images in clothing stores. Exploiting the transparency of fissile mica, it offers a portable version of the then fashionable sets of portraits. The slivers form a pocket theatre of disguises. Here Grand Siècle mistresses tried out new selves, becoming Amazons, rebels, Jansenists, tradesmen, scientists, Huguenots or mistresses travelling as men. In addition to the four destinies offered by the childhood rhyme – girl, woman, widow or nun – now they could immediately summon both soldier and *chevalier*. From Queen Christina of Sweden to Marlene Dietrich, many others would follow this cross-dressing fancy. All of which was a bit confusing for the menfolk, but then wasn't it a man who dreamt up the "Hundred-Headless Woman," and another who painted a moustache on the Mona Lisa? M.C.

The century of *L'Illusion comique*, of *Turqueries* and the "Pleasures of the Enchanted Isle" was in love with wonder and illusion. Here, slivers of mica, painted to the nearest millimetre, disguise the adventurer as a sultaness or judge.

She wants to live in pink marble palaces
Full of stairways for her sleepless nights
Hanging gardens suspended in time
Where lovers can be together.

She wants so many things

LYRICS BY MARIE MÖÖR. MUSIC BY CHRISTOPHE.
PHOTOS KARENA PERRONET-MILLER. STYLING ANNE-LAURE NICOLAS.

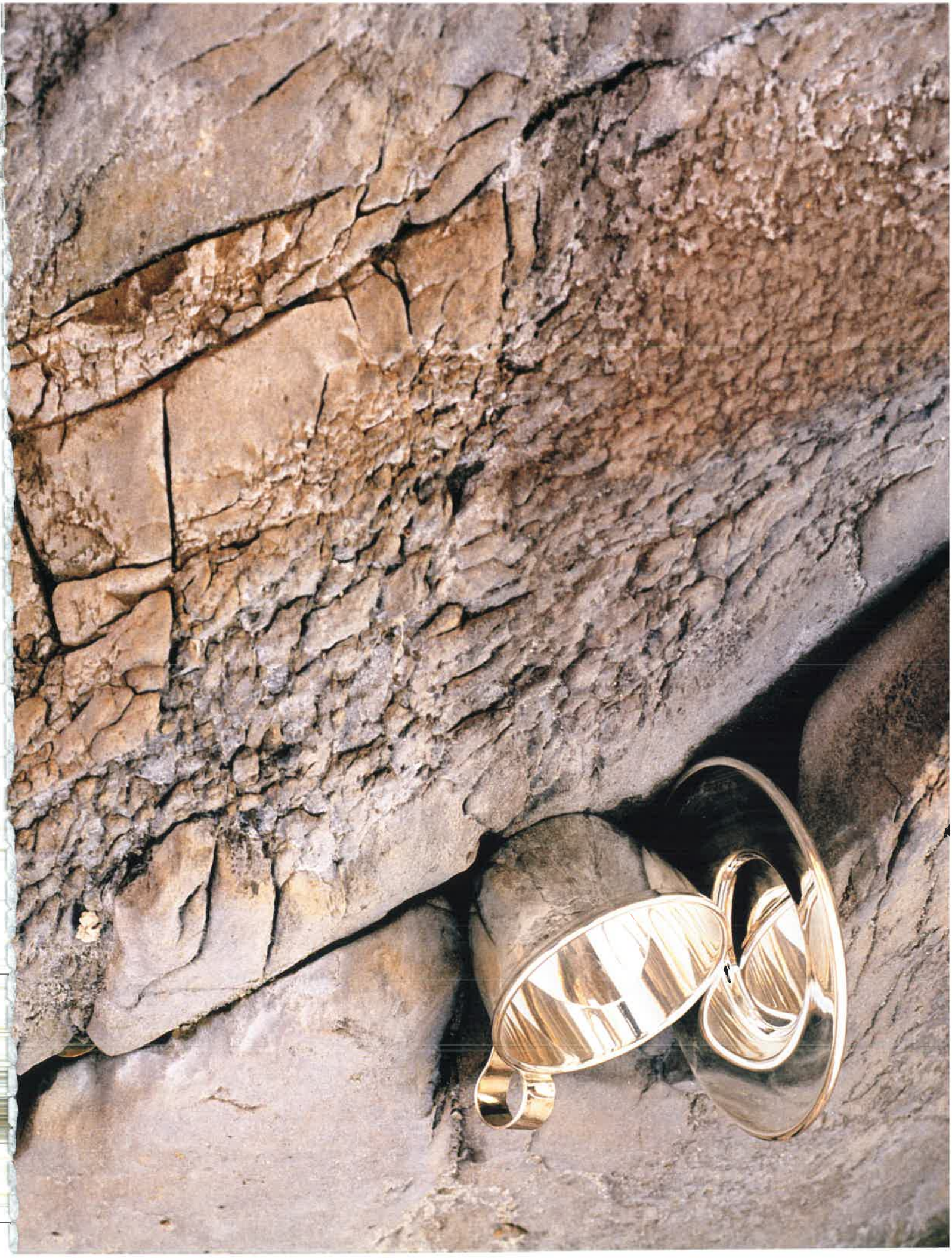


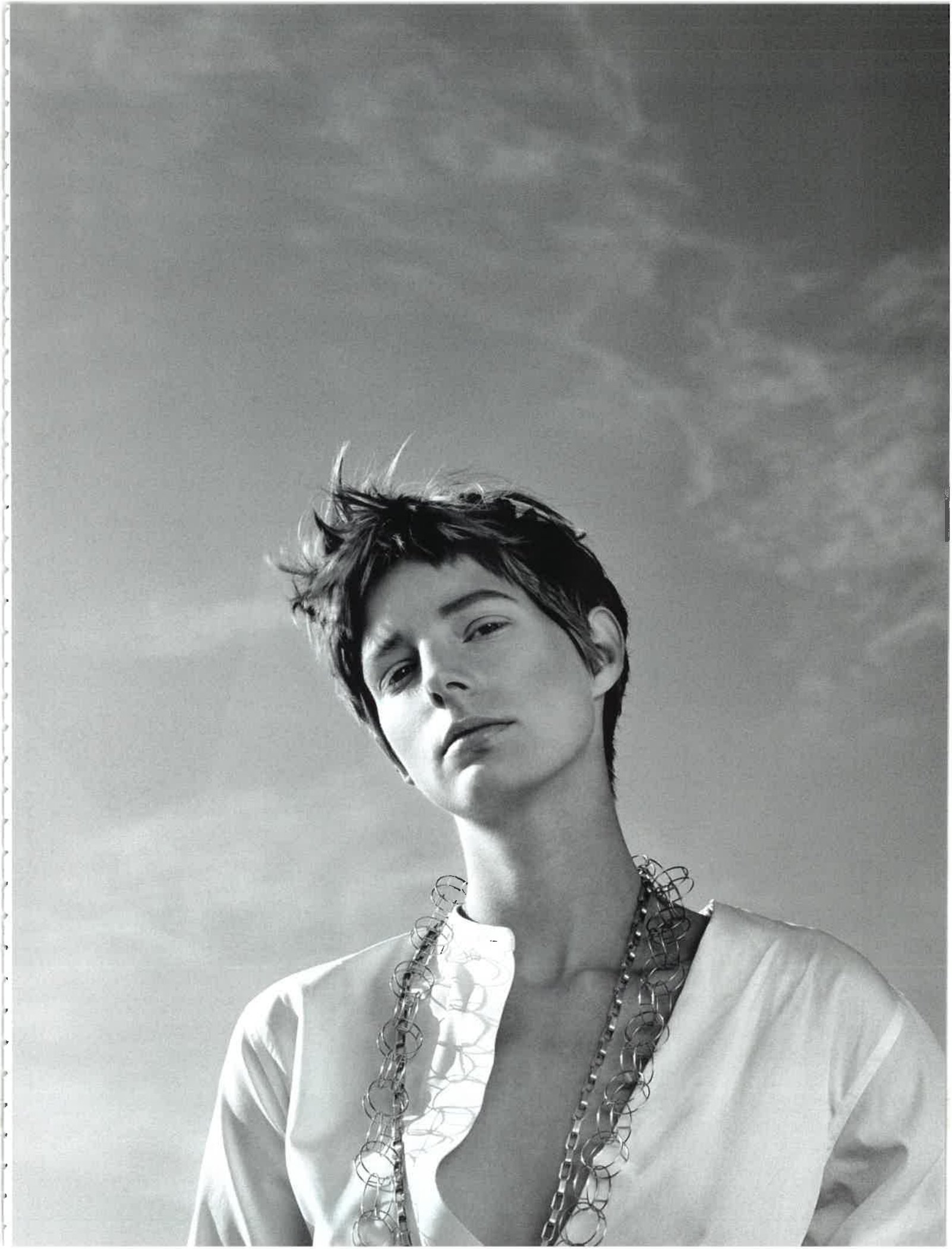
She wants love that is pure and perfect
In the depth of distant horizons
To bite into the zest of the ideal
She wants beginnings without ends.

She wants so many things
To overturn the sky
Eyelids half-closed
The spark. [...]

She wants so many things
To dream her life
In a dream of a life
To cross the sky
To leave the shore...

LA MAN. LYRICS BY MARIE MODIANO. MUSIC BY CHRISTOPHE. © 2001 UNIVERSAL MUSIC PUBLISHING SAS.





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A very particular, very witty new women's perfume.
Woods, balsam, a note of ambergris.
A zest of bitter orange, a pinch of pepper, spices,
a few pink peppercorns. Diaphanous, enveloping, delicate,
soft as a kiss. A dream elixir, a scented reverie.

Another Kiss...

TEXT ANNA GAVALDA

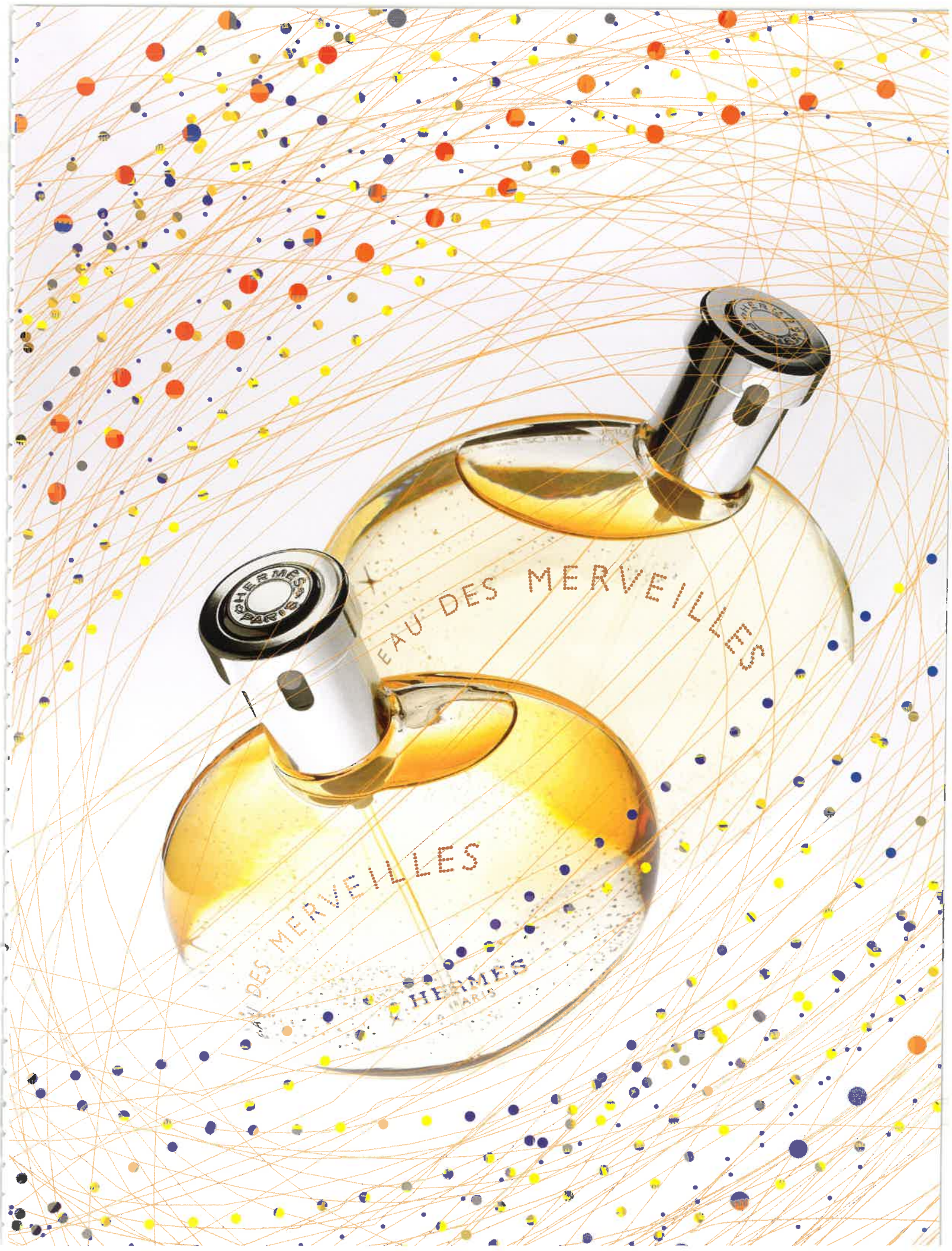
– What are you looking at me like that for?
– I... You... have you changed your perfume?
– Bravo!
– But... What an idea... Why did you do that?
– To make you look at me like that, bright boy!

– Help me do up my dress, would you?
– All those buttons! It's amazing!
Look: one button, one kiss, one button, one kiss, one button, one kiss, one button, one ki...

– Mummy...
– Yes?
– When you make the perfume go pshhh,
do the stars come out as well?
– Of course...

– And how does it feel on your skin?
– Fantastic... she smiled, closing her eyes.

PHOTOS STUDIO DES FLEURS. ILLUSTRATIONS WERNER


EAU DES MERVEILLES
HERMÈS PARIS
DES MERVEILLES
HERMÈS PARIS

BIENVENUE
SWEET HOME
PARIS

– I don't know, old buddy! Give her some perfume…
– Do you think so? Isn't that a bit complicated?
– What isn't complicated where women are concerned?
I mean, frankly, you tell me.

– Hey, where have the stars gone?
– They're on my neck. On my wrists… And I think there's one behind my ear, too.
– Show me… I can't see them.
– Really? Are you sure?
– Yes.
– Naughty Daddy must have eaten them all. Oh dear!

– Do you think eating stars makes you ill?
– Why are you asking me that?
– Because my father ate three of them…
– Pull the other one.
– I swear.
– Your Dad's just a show-off…

– Excuse me…
– Yes, what…?
– Your appointment…
– Right, yes…
– But…
– What is it?
– I… Your face… You… it's all glittery…
– Ah, yes, he sighed happily. I know. I'm in love.

Over to you... Harold Douse

Life Lived to the Full

I started out as a Roman general under Nero. As such, I used to parade proudly round Rome in a big pear-shaped chariot pulled by four bell-jangling slaves from Gaul. The Emperor envied me my team and had me poisoned (aaah!) and thrown into the Tiber (splash!) so he could make it his own. Soon, though, he tired of his toy and gave the pear to the Gauls to eat, then fed the Gauls to the lions. Meanwhile I was still sending up angry bubbles from the bottom of the river, held there by a stone tied to my neck.

After a while I stopped struggling. I blanked out on the eighth day of the ides of May, just as I was thinking "Cuique suum" ("Let each have his own"). And I only came round in the tenth century of the Christian Era. I was wearing armour and riding a horse, in the company of a dozen knights.

Our little troop was galloping through the depths of a forest when, suddenly, darting from a sun-drenched clearing, whoa! What is this sight that outrages our eyes and makes our whinnying steeds rear up? It is a hideous old man giving a handsome youth the once-over, shaking him, slapping him, kicking his posterior and mouthing monstrous oaths. I saw red. I dismounted and drew my sword and bore down on the ghastly old greybeard and (swish!) with a single swipe, cut him from head to toe into two vertical parts, like a lobster for grilling. He paid the debt of nature through as many orifices as his two evil halves had sectioned arteries. These were violent times.

Having meted out justice, I raised the visor of my helmet and asked the young fellow what ill fortune had put him at the mercy of such a cruel tormentor. The wretch turned to me a tear-stained face and – zounds! – I saw the visage of a young girl. The boy was a girl. She told me of the tribulations that took her far from her father's castle and into the hands of the blackguard we caught abusing her. He wanted to take her for his wife, and she denied him. Such was the cause of their discord. "Having rid you of an importunate husband," I said, "allow me to present one who should please you." I have always had a way with women. She accepted my offer and so there we were – I, my knightly company and my fiancée, sitting sidesaddle on my mount, galloping (ta-rum, ta-rum)

BORN IN 1979 IN BALASORE, IN THE INDIAN PROVINCE OF ORISSA, AUTHOR OF A FIRST NOVEL TO BE PUBLISHED AT THE END OF 2004, HAROLD DOUSE IS CONSIDERED ONE OF THE MORE ECCENTRIC YOUNG WRITERS ON THE CURRENT LONDON SCENE. IT IS RUMOURED, FOR EXAMPLE, THAT HE WRITES WITH A QUILL. THIS OLDE WORLDE DETAIL PROMPTED *LE MONDE D'HERMÈS* TO ENQUIRE ABOUT HIS BIOGRAPHY. HERE IS HIS ANSWER, WHICH CAME, HOWEVER, IN THE PERFECTLY CONTEMPORARY FORM OF AN EMAIL.

towards the palace of King John, my godfather, there to kneel and receive his blessing.

But instead of giving his benison, my godfather was himself besotted with the damsel and banished me from his lands. I had been despoiled a second time. Disappointed in the human race, I wandered for long years, dressed as a monk, a cripple, a hurdy-gurdy man and a beggar, living by plunder and feeding on the flesh of the dogs that attacked me without respite.

One day, I heard of a foreign king who was offering his niece's hand in marriage to any man who might rid his kingdom of the hippogriff that was terrorising its people – and crippling their agriculture and social activities.

I set out on my journey and came to the court of the said king, where (no fool, me) I asked to see the bride-to-be. This done, I proclaimed that I would vanquish the dangerous beast (boom-boom went my fists, beating my proud breastplate). My words were heeded and they equipped me with the necessary items: club, club-sandwich, sling, broadsword, dagger, etc. After a night of prayer, I entered the forest (in those days, sooth to say, you were rarely out of it). Alas, the monster was waiting for me. Forewarned by a traitor. We fought without mercy. I killed it but it bit me, and its venom was mortal venom. I crawled to the palace where, though succoured by the niece, I expired after forty-eight hours. I was buried: dust to dust.

Yes, but again I came back, not as a knight on horseback riding through a tenth-century forest, but as an English tourist walking in the eighth arrondissement of Paris (France), near Concorde. A much more modern setting.

It was the month of April. A fine spring day. Life was sweet. After all those years of sleeping in the beyond, I was on form, albeit slimmer after all the fasting and duels. Two centimetres off my waist. My trousers were slipping. I needed a belt. Where should I look? A passer-by told me: "Just nearby, at Hermès." "Allow me," I replied, "to give this god his Latin name, for I was a Roman in Rome." "Let each have his own," replied the woman, who suddenly seemed in rather a hurry.

Anyway, I took her advice, and that is why I am now the writer best equipped to face the future, thanks to the fact that my trousers are held snugly in place by a Mercury leather belt. H.D.

SILK SCARVES DESIGNED BY CLAUDIA STUHLHOFER MAYR AND ROBERT DALLE

An ant that's eighteen metres long
With a floppy hat on its head,
That just can't be, it's just plain rot.
An ant pushing a handcart
Full of penguins and mallards,
That just can't be, it's just plain rot.
An ant speaking fluent French,
Speaking Latin and Javanese,
That just can't be, it's just plain rot.
Hey! Why on earth not?

Robert Desnos

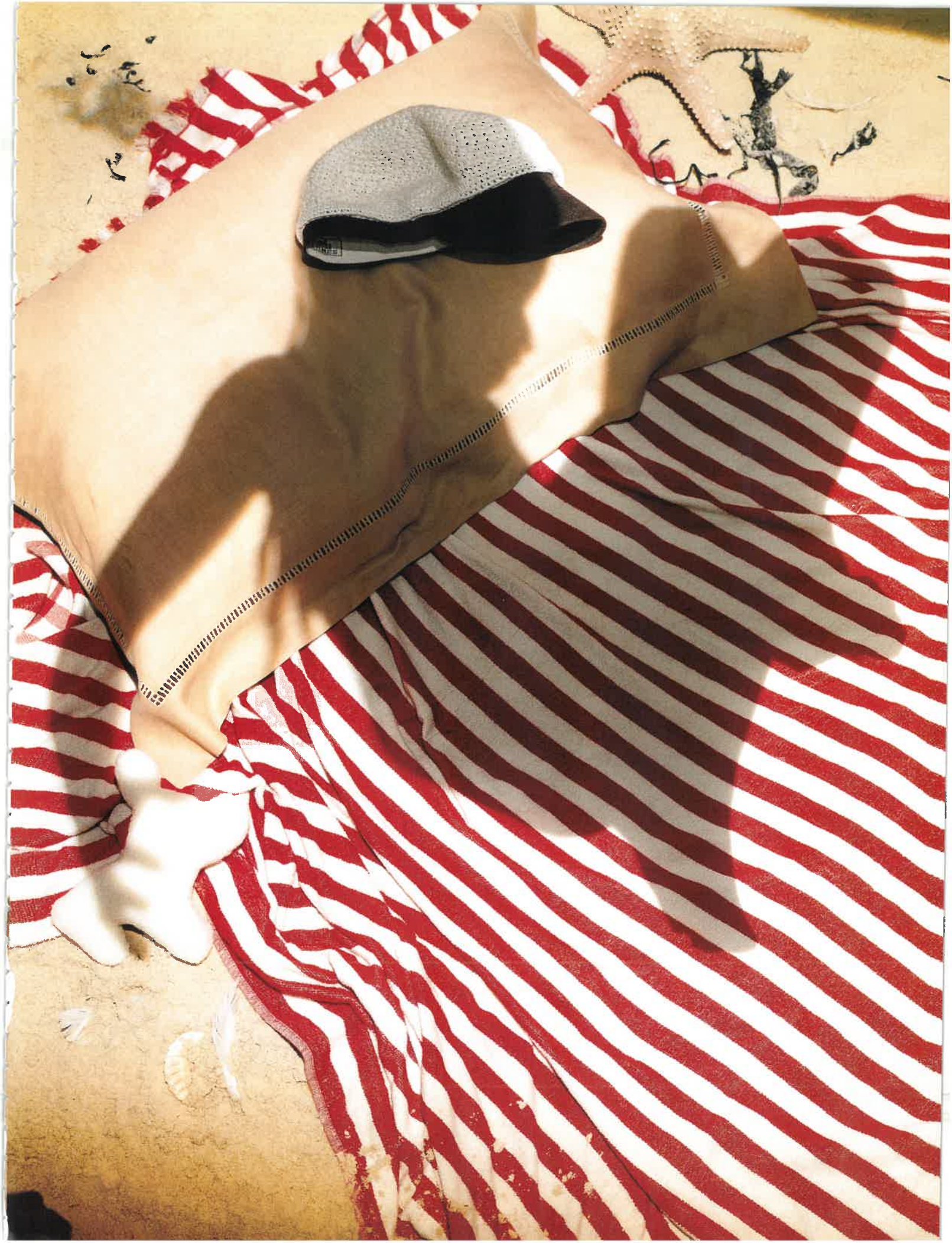
Why on earth not?

CONCEPT AND STYLING SHONA HEATH, PHOTOS DERRICK HENDERSON

LA FOURMI, EXCERPT FROM *CHANTEFABLES ET* [illegible] BY ROBERT DESNOS, ÉDITIONS GRUND PARIS, TRANSLATED BY HERMES WITH THE KIND PERMISSION OF EDITIONS GRUND

HERMÈS PAR

HERMES - PARIS



MUSLIN SHAWL DESIGNED BY VLADIMIR RYBALTCHENKO

SILK SCARVES DESIGNED BY CLAUDIA STUHLHOFER-MAYR AND ROBERT DALLET

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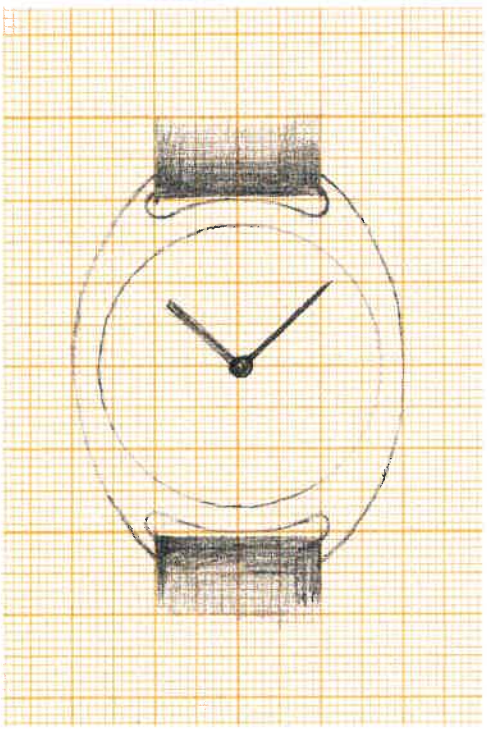
WATCHMAKING AND HAUTE ÉCOLE: TWO CIRCULAR ARTS.
THE HANDS GO ROUND LIKE THE RIDER IN THE RING.
THE EQUESTRIAN IDEAL OF THE TOTALLY RESPONSIVE HORSE IS ACHIEVED
BY THE AUTOMATIC WATCH, REACTING TO EACH MOVEMENT.

Time and Motion

TEXT JEAN-JACQUES ABLY



Above, the first sketch of the Dressage watch by Hermès designer Henri d'Origny. Right, fitting the hour wheel at the Manufacture Vaucher, Hermès' partner in Fleurier, Switzerland. The overprinted lines show a figure from a German riding treatise (eighteenth century).

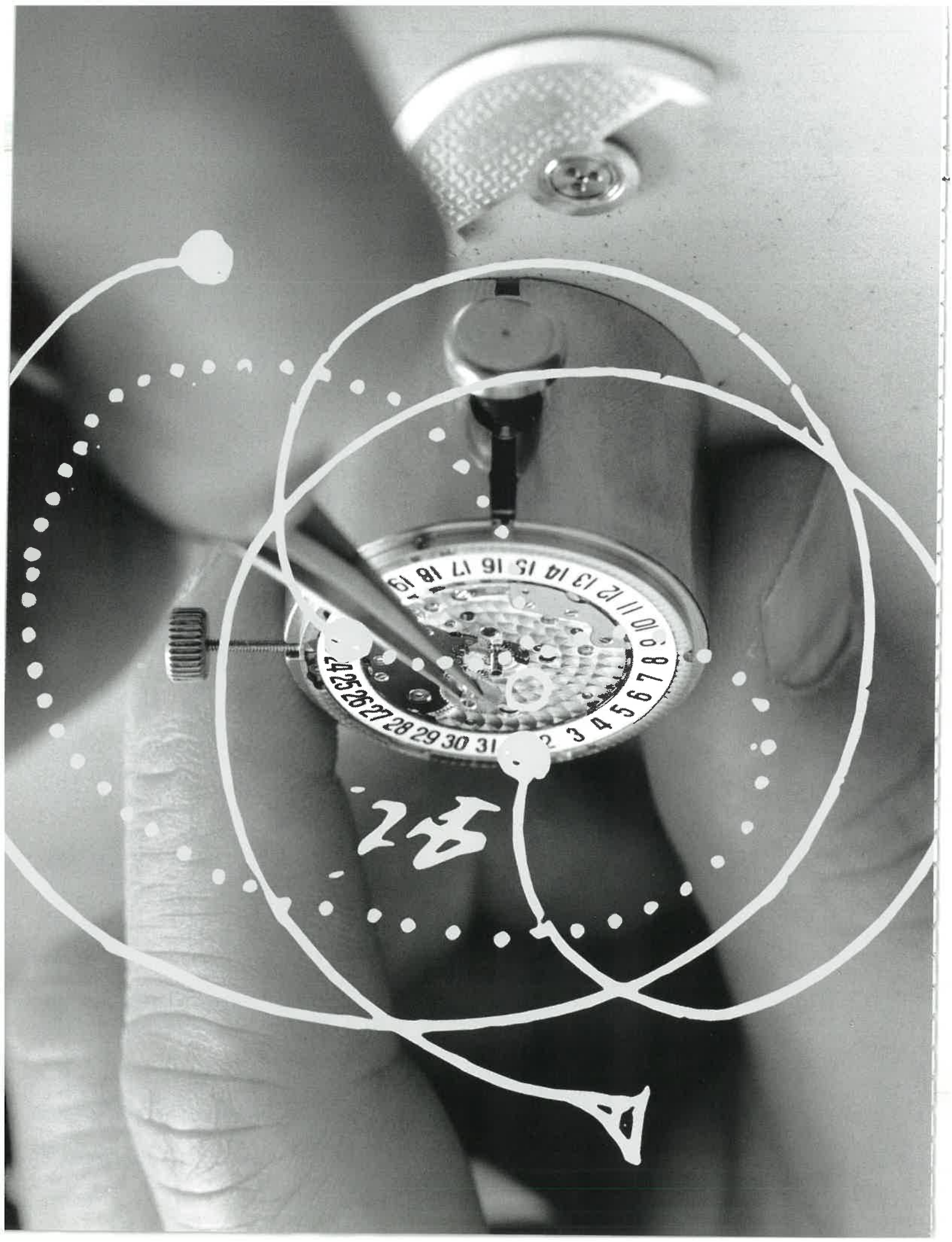
One sign of civilisation could be the principle of family life which dictates that stale bread should always be finished off before starting on the fresh. Nothing is more distressing for morality and the principles of good husbandry, not to mention the corporation of bakers, than binning a crust, however, well, crusty. For civilised man, it's just a no-no. He saves everything: his saliva, by being taciturn; his ideas, by reading the paper; his strength, by taking the lift; his money, by buying only quality products; and his time, by all other available means.

Time. That is one rare commodity with which our archetype of civilisation is especially parsimonious. Imagine, then, his joy when technological progress put a quartz watch round his wrist: no need to rewind. Saved were those precious few seconds formerly spent each evening rubbing a fluted knob (not to mention the epidermal erosion of thumb and index).

Of course there remained the cost of batteries, however modest. And yes, the thousand graces to be lavished on the battery vendor, a fellow sometimes reluctant to rid you of the spent article ("I've got ten bags full in my cellar!").

Which is why, taking a decisive step on the path towards total avarice, our archetype has decided to treat himself to a true marvel of the watchmaker's art: the Dressage watch.

PHOTO FRANÇOIS GOUDIER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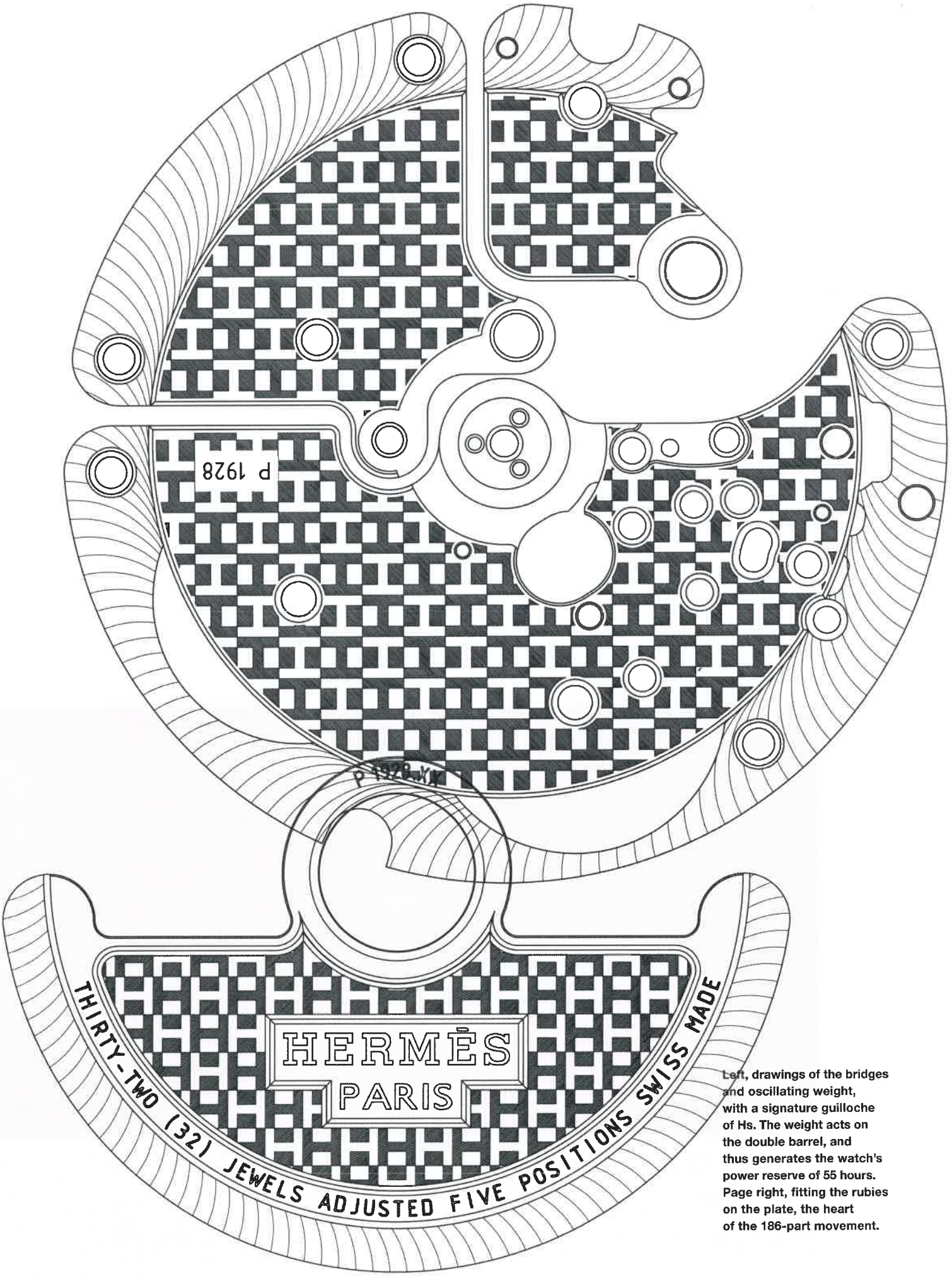
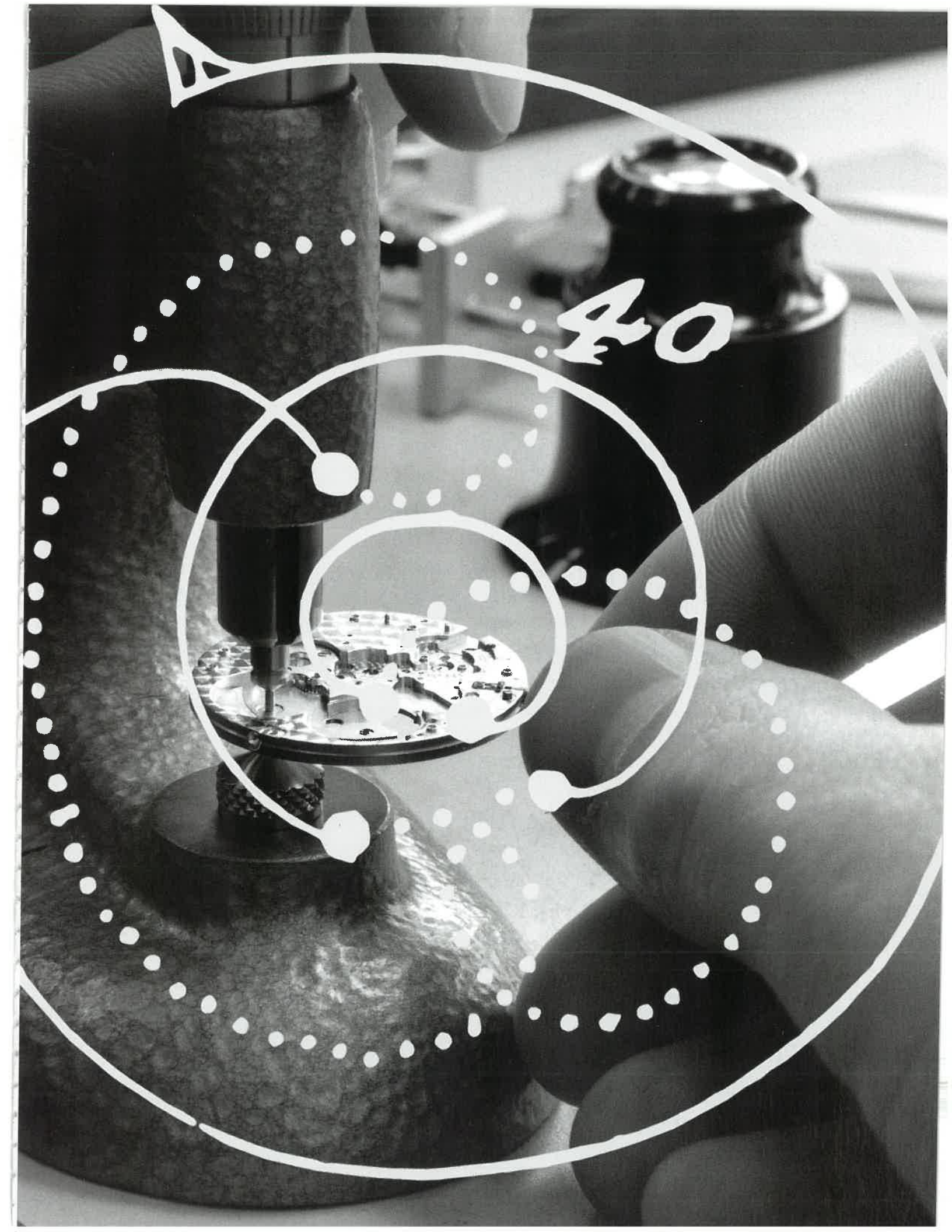


Left, drawings of the bridges and oscillating weight, with a signature guilloche of Hs. The weight acts on the double barrel, and thus generates the watch's power reserve of 55 hours. Page right, fitting the rubies on the plate, the heart of the 186-part movement.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THE MORAL, ECONOMIC AND ALMOST METAPHYSICAL SATISFACTION
PROCURED BY A MECHANISM THAT WORKS PERMANENTLY
AT THE VITAL JOB OF PERPETUATING ITS OWN MOVEMENT.

The case of the Dressage watch is in 750 yellow, rose or white gold, the dial silvered or in white or blue mother-of-pearl. Above, the white gold model with silvered dial and black alligator strap. Page right, a yellow gold case, on the underside: a glass window reveals the Vaucher movement with 28,000 vibrations per hour.

This timepiece is automatic. In other words, it is built around a prestigious Swiss mechanism by Vaucher that automatically rewinds itself whenever you move – which in effect means, all through the business of *living*. In itself, this technology is worth a whole campaign against waste.

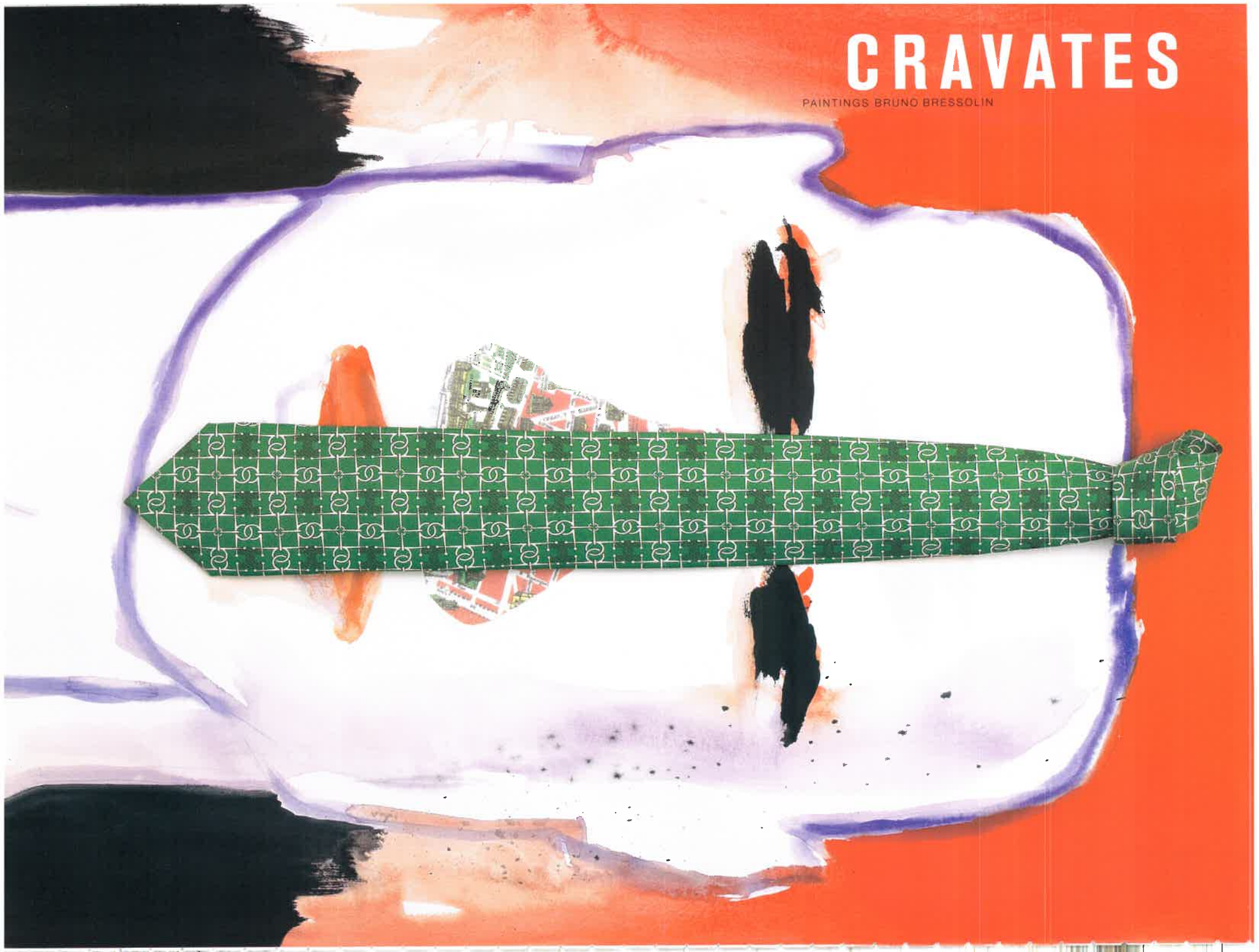
For if, as we know, life is movement, it is also true that many of life's movements are without use. Raking the lawn, scribbling greetings cards and shaking hands with congress-goers are all useless actions. Or were. For the Dressage watch promotes them to the noble rank of rewinders! What's more, gestures that are useful, once enacted, no longer dissolve on the universal dump of missions accomplished, but are recycled like paper and changed into productive tick-ticks. What a joy! The act of raising your wrist to look at the time not only gives you the time, but perpetuates a process that will also give it to you tomorrow. Mourn no more those fleeting moments, for their flight is now fruitful. And that, surely, is the true meaning of the word dressage. Our archetype of economy will revel in his new watch. By its good graces, he almost loses the dullness of the archetype and takes on the radiant, sovereign and masterful air of an eminent equestrian. A man whose bread no longer dares to go stale. J.-J.A.

PHOTOS FRANÇOIS GOUDIER (PREVIOUS PAGE) AND NICK WELSH (FACING PAGE, RIGHT).

HERMÈS
PARIS

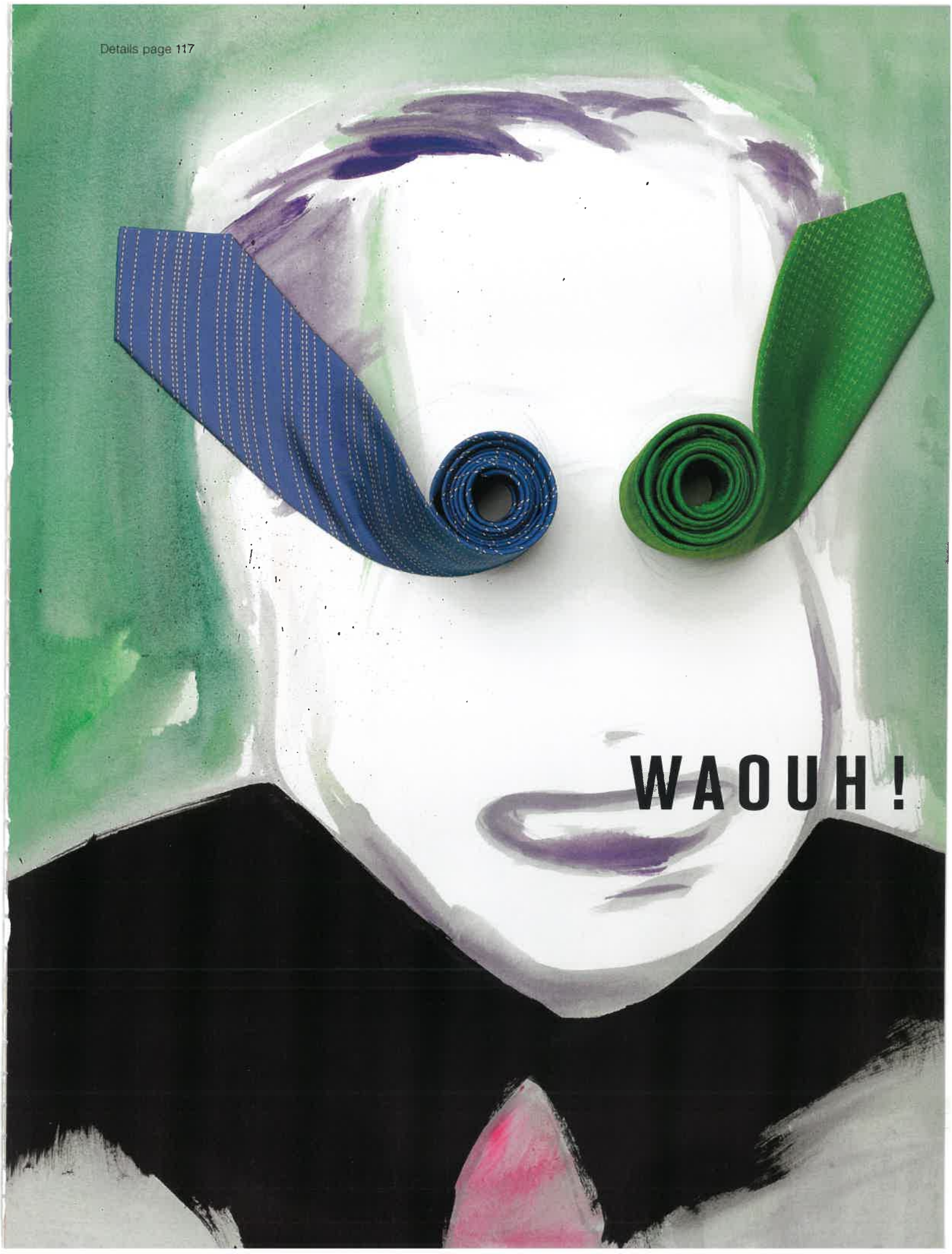
CRAVATES

PAINTINGS BRUNO BRESSOLIN

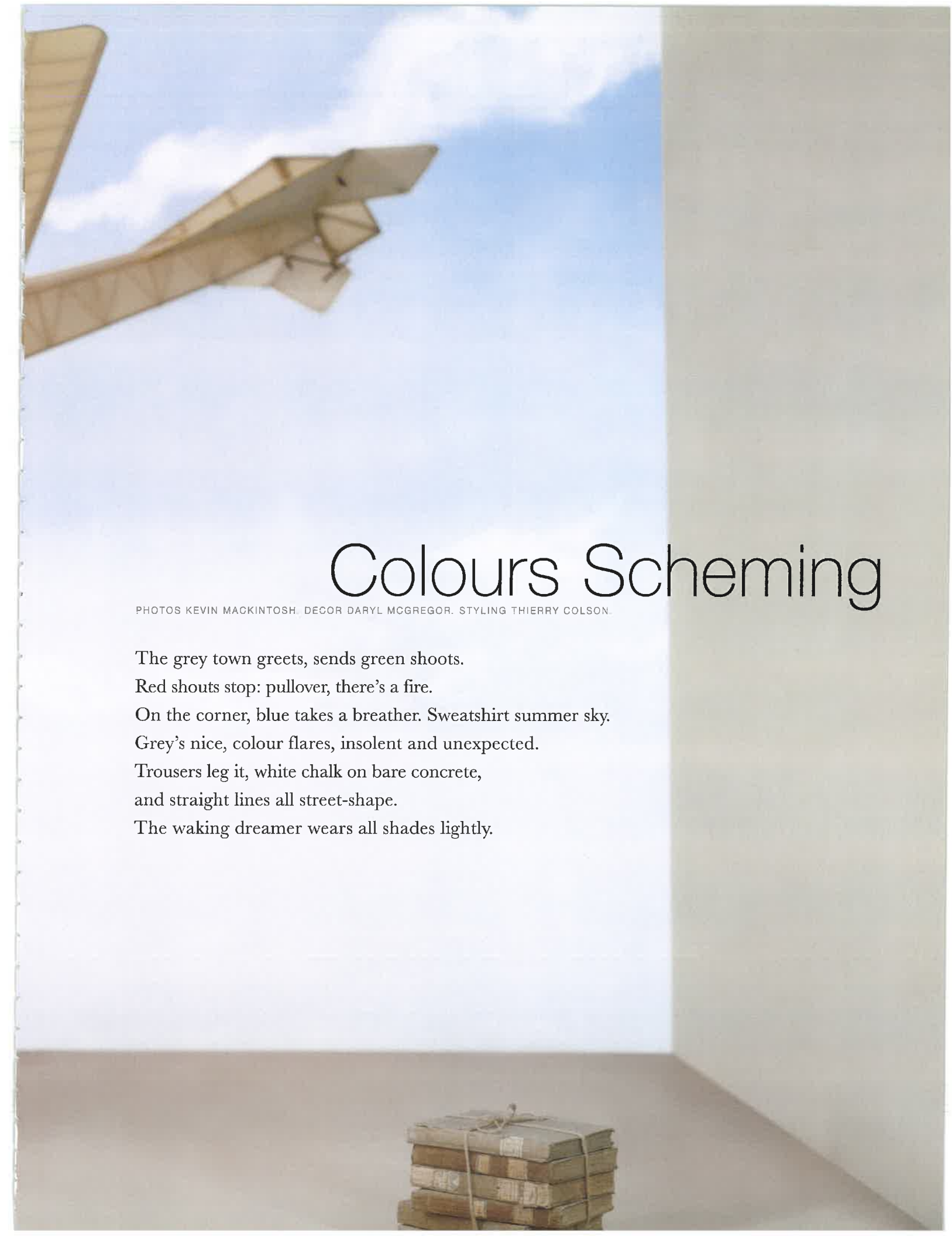


GRRR

I AM IN LOVE
BUT I SOMETIMES
FORGET IT


WAOUH !

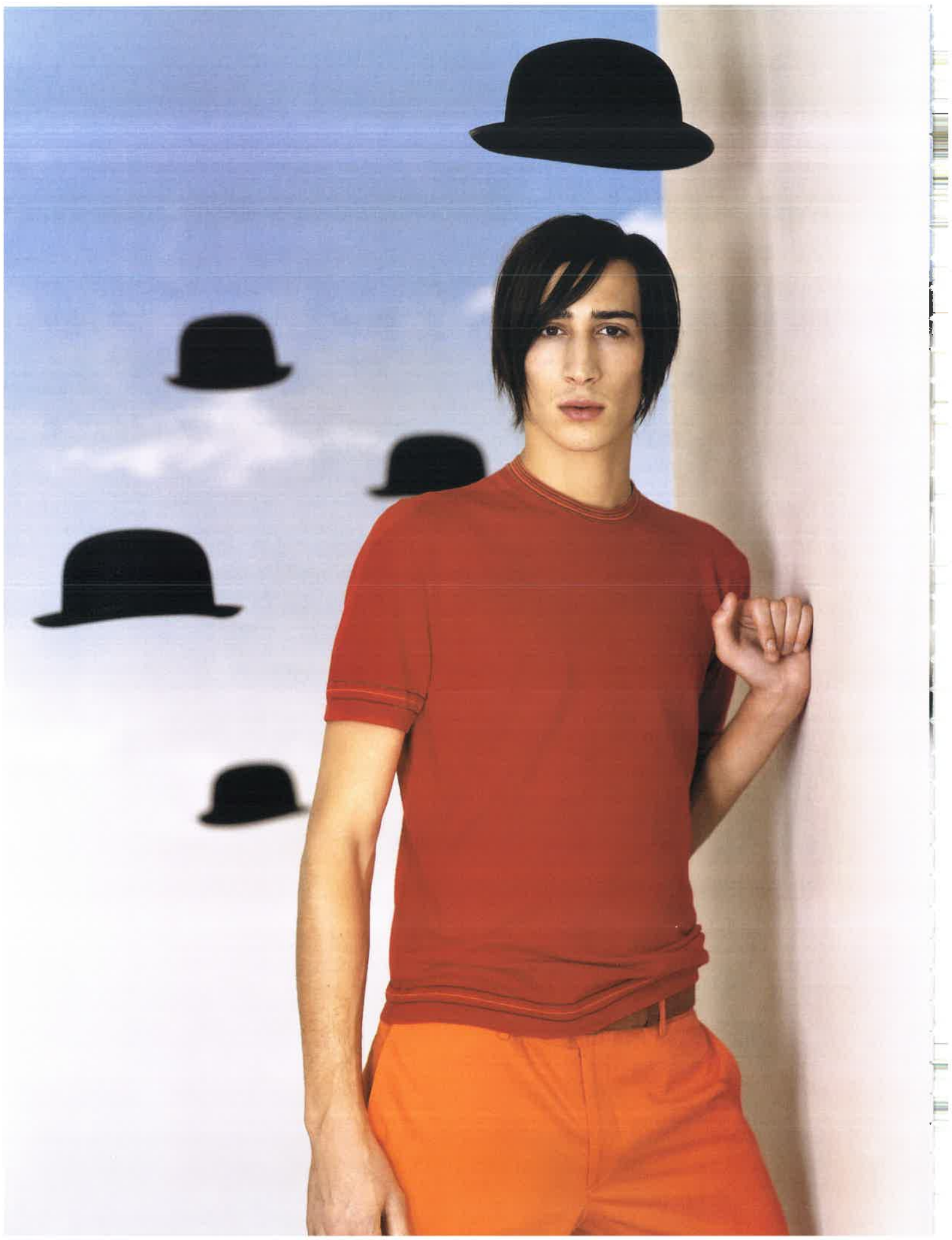
Spring-Summer 2004

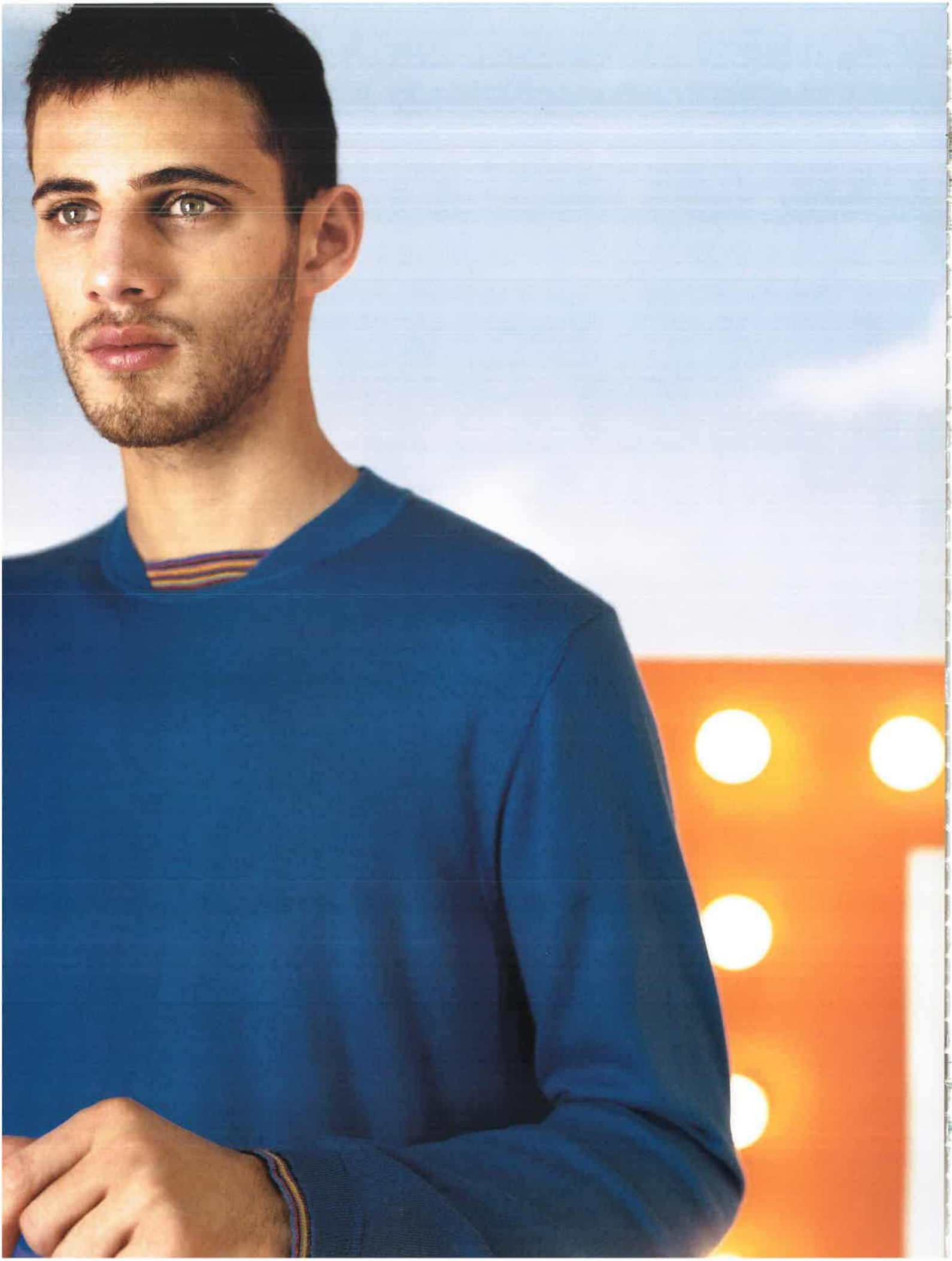


Colours Scheming

PHOTOS KEVIN MACKINTOSH. DECOR DARYL MCGREGOR. STYLING THIERRY COLSON.

The grey town greets, sends green shoots.
Red shouts stop: pullover, there's a fire.
On the corner, blue takes a breather. Sweatshirt summer sky.
Grey's nice, colour flares, insolent and unexpected.
Trousers leg it, white chalk on bare concrete,
and straight lines all street-shape.
The waking dreamer wears all shades lightly.





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RENCONTRES

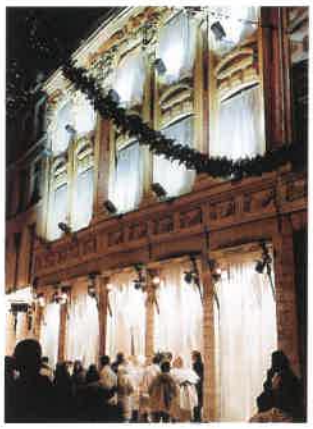
PHOTOS OSAMU WATANABE, MORIMOTOMIE, SAM BELLET, MIRATE.CL.

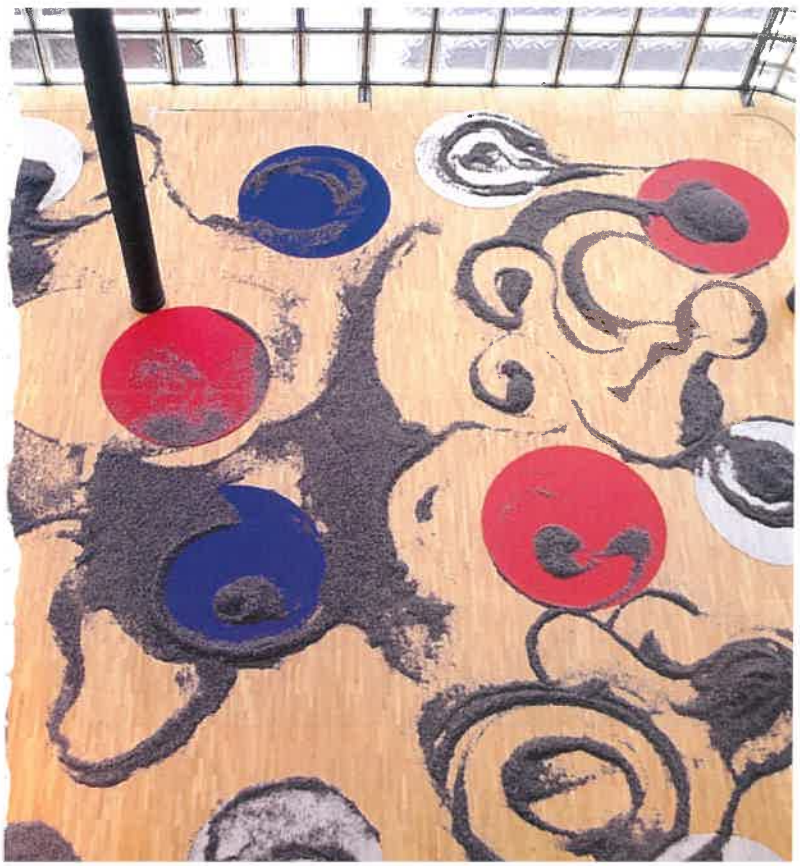
THE FORUM, TOKYO: YUKIO NAKAGAWA AND HIROSHI SUGIMOTO

During the summer months, the exhibition space at the Maison Hermès in Tokyo was fragrant with curling masses of lavender drawn on the floor by Yukio Nakagawa. Following the lyrical poetry of this artist who has wrought a revolution in the traditional culture of ikebana (flower arranging), the Forum was filled with the metaphysical serenity of Hiroshi Sugimoto's seascapes. Conceived specially for the Forum, this unique exhibition, "History of History," juxtaposed photographs of time seemingly stilled on the horizon of the sea with some remarkable oriental antiques from the artist's personal collection.

PARIS, LILLE: A WHITE-OUT!

After the store on the Faubourg Saint-Honoré, transformed into a Mediterranean palace with silk curtains billowing in the wind for *Nuit Blanche*, an all-night art happening organised by Paris town hall on 4 October, on 6 December it was the turn of Hermès in Lille to dress up in white for the evening's "Bal blanc," held to kick off the year of events celebrating the city's status as European Cultural Capital for 2004.

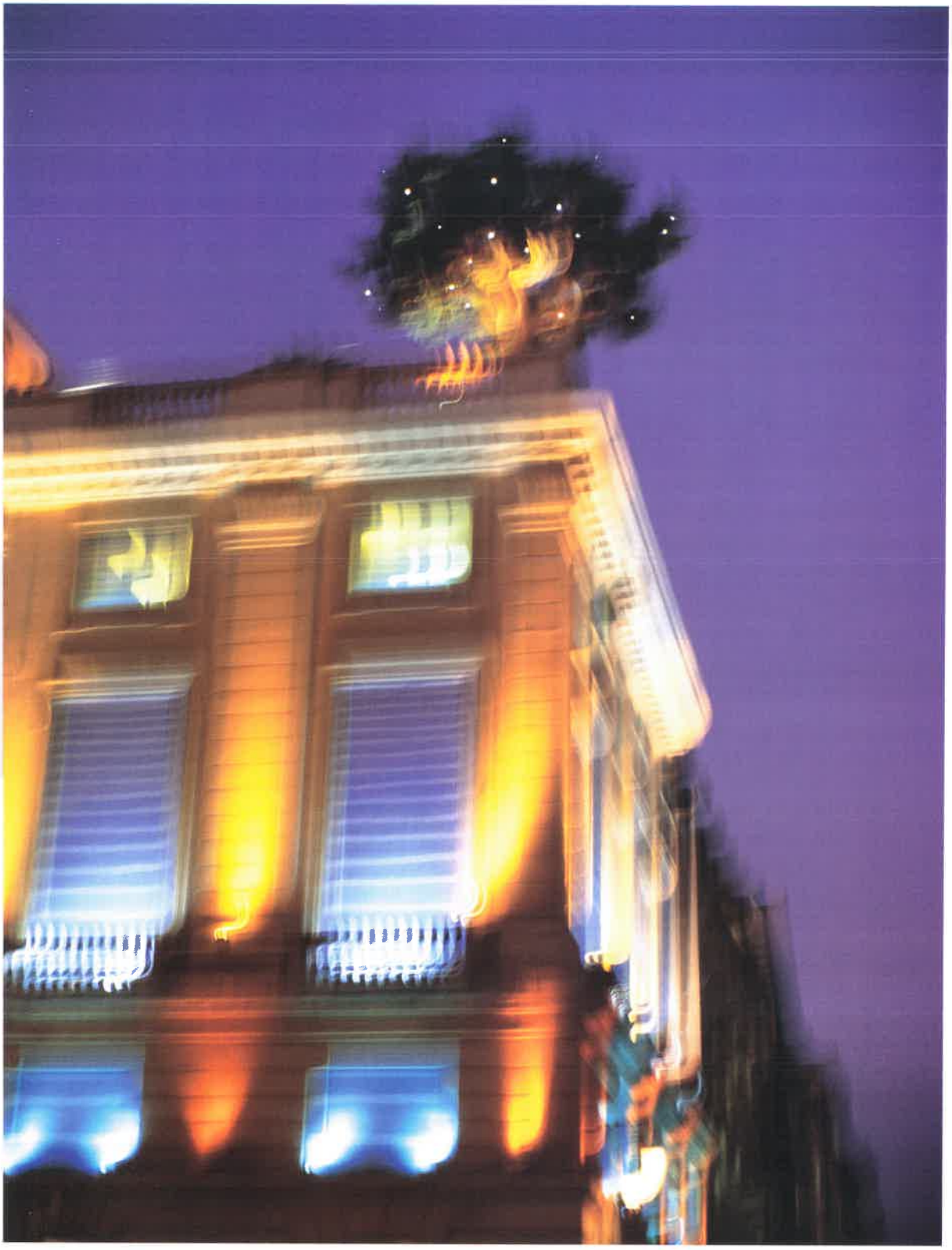




SANTIAGO: A DOG'S LIFE

At the end of 2003, Hermès used the first-floor space of its store in Santiago, Chile, to present some fantasy kennels dreamed up by designer Francisco Camiroaga. These were interspersed with Hermès' own creations both past and present, dedicated to the wellbeing of our elegant pets. The many four-legged guests who attended the private view also brought their humans with them.

RENCONTRES



PARIS: AN OLIVE TREE FOR CHRISTMAS, BY DOLORÈS MARAT
The Mediterranean magic of Hermès: in the weeks before Christmas, an ancient olive tree sprouted up suddenly on the roof-top terrace at Faubourg Saint-Honoré, Paris. The dream-like vision of the tree captured by photographer Dolorès Marat was exhibited and then auctioned off in the traditional "Designers' Christmas" organised by the cable television channel Paris Première.

BUENOS AIRES, ALDO SESSA
The photographer Aldo Sessa has always enjoyed making portraits of the Argentinean personalities he meets. But from the outset his camera has captured only their hands. Forty of these manual portraits were exhibited at the Palatine gallery in October, under the title *Las manos creadoras*.

NEW YORK: *SUBWAY* BY BRUCE DAVIDSON
To celebrate the centenary of the New York subway system, the photographer Bruce Davidson decided to reprint *Subway*, his legendary book about the city's underground life. To mark the occasion, Hermès presented a broad selection of Davidson's images in its Madison Avenue gallery. Most of these photos were being published for the first time in the new edition.

PHOTOS DOLORÈS MARAT, ALDO SESSA, BRUCE DAVIDSON, THOMAS J. GIBBONS.

SAN FRANCISCO AND HONG KONG: MEDITERRANEAN MARKETS
Since 2003 was the Year of the Mediterranean, Hermès seized the opportunity to export the charm of Provençal markets out to the Far East and Far West. In the marina at Hong Kong, and in the street running past the new Hermès store in San Francisco, a unique evening gave visitors the chance to stroll around with a wicker basket on their arm, browsing the stalls selling lavender, olive oil and fruits and vegetables from the south of France, and even to do some real shopping.

Michael Baumgarten, photographer

Visual Ironies...

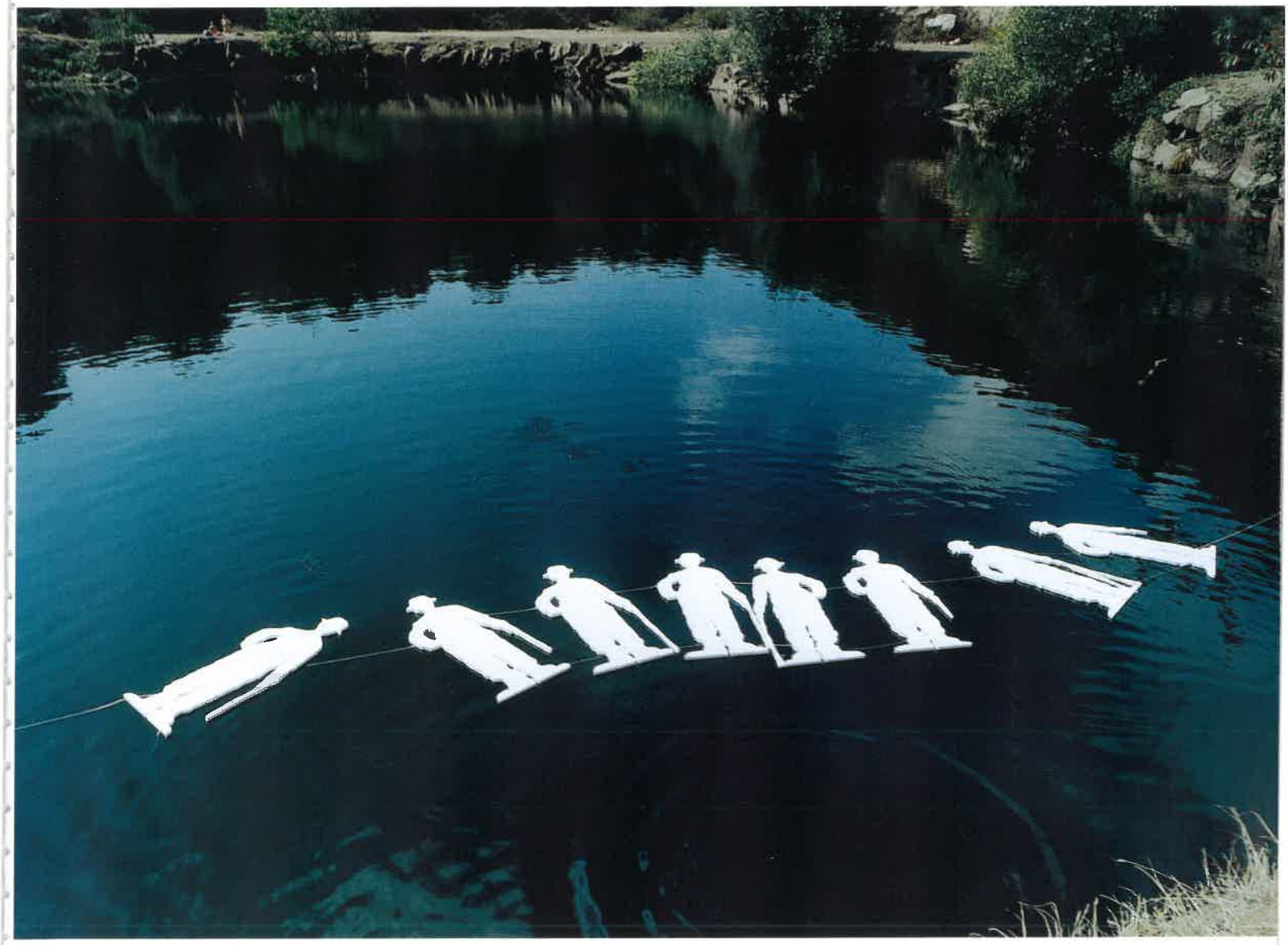
TEXT BARBARA HOFMANN

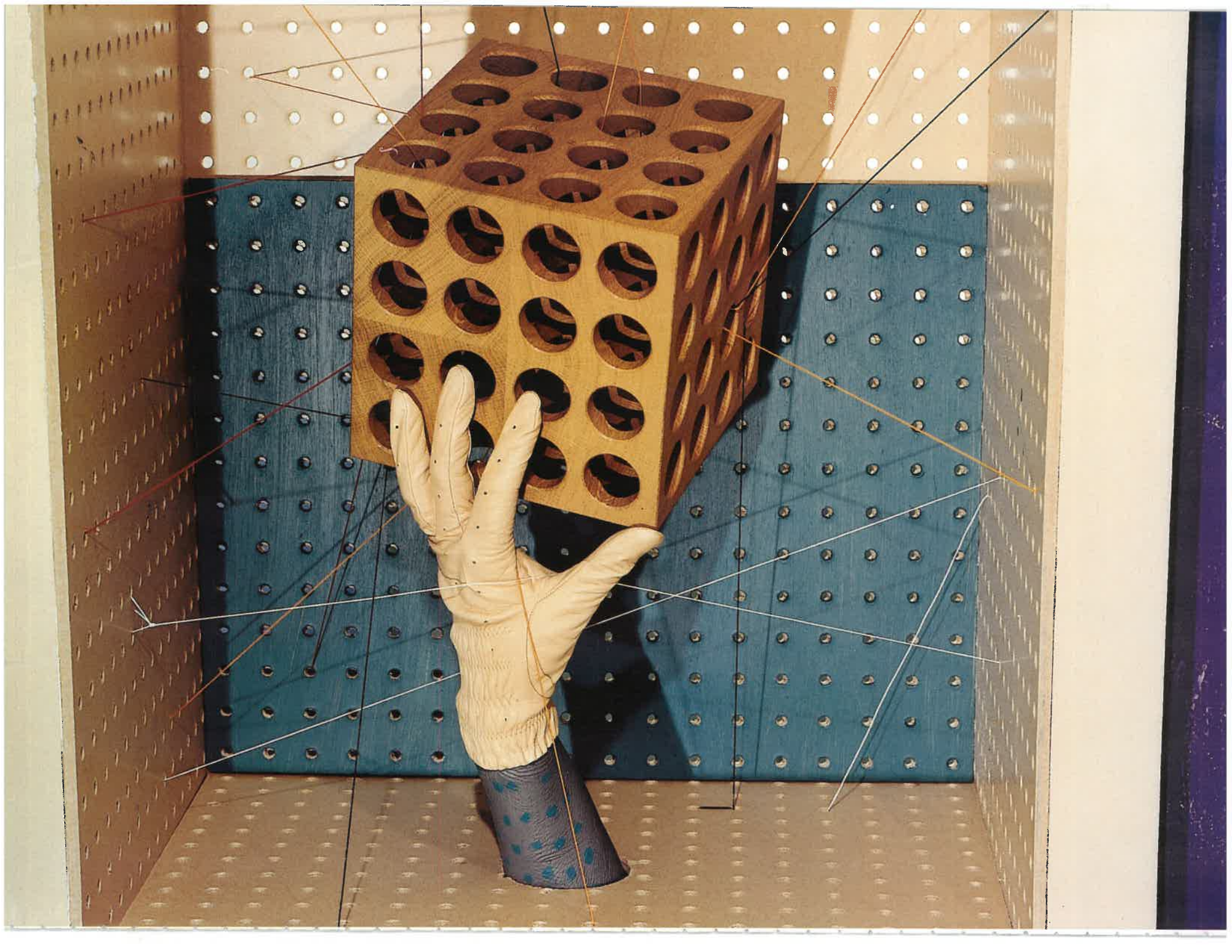
The humour and rich imagination of photographer Michael Baumgarten recompose reality, creating a phantasmagoria where the oddball is the instrument of poetry – and therefore of truth.

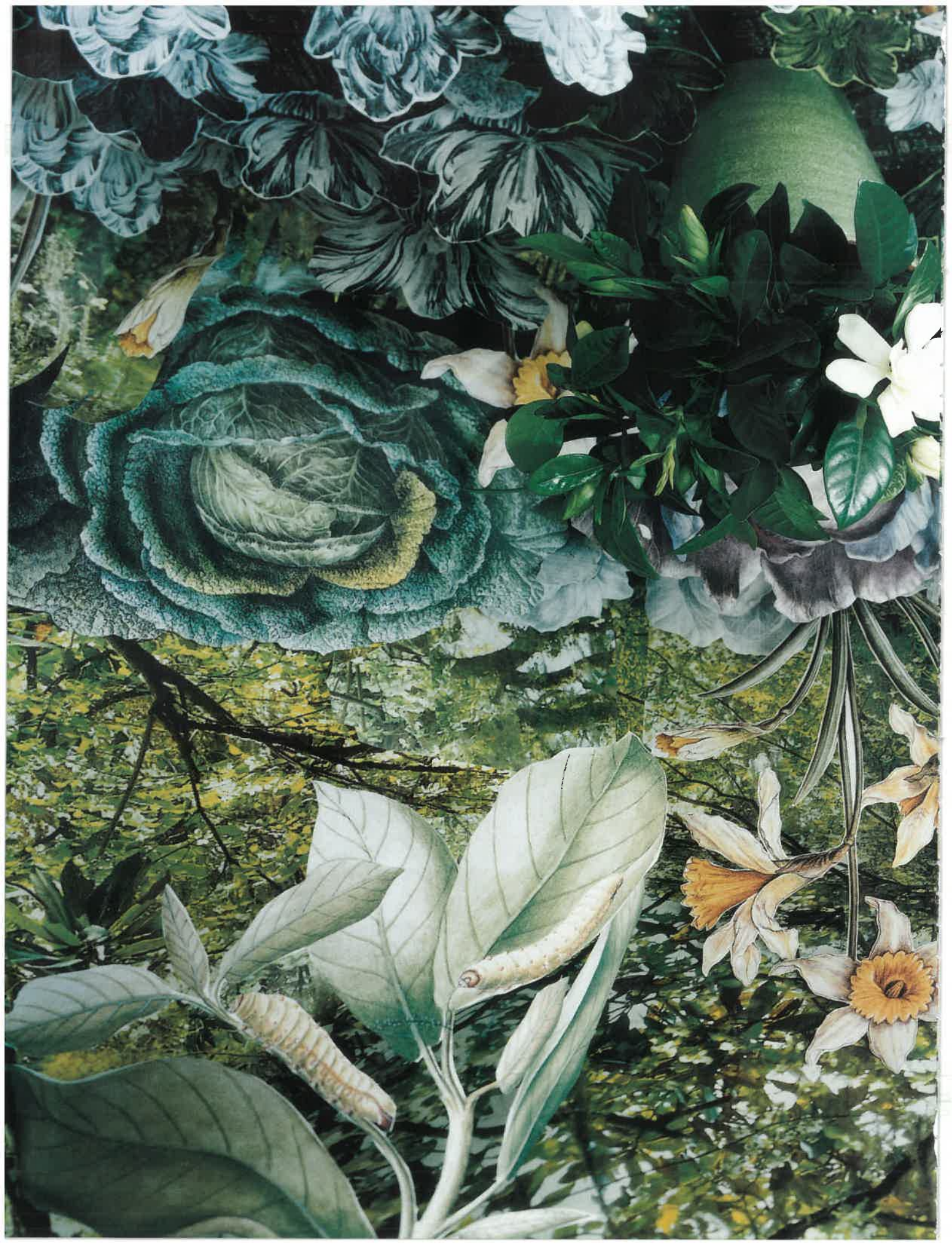
Captured by his visionary lens, the most banal objects from our everyday world take on an intensity that is troubling because it suggests a parallel and no doubt higher meaning. Consider, for example, that old TV set which is now a cage in which budgerigars flutter their wings alongside birds of a plastic feather.

The world is a stage, and Michael Baumgarten was long fascinated by the theatre. But he chose photography instead of directing, maybe because it gave him a freer hand to dismantle and reassemble appearances. Whatever the reason, this young German artist and adoptive Parisian has a way with delicate visual ironies and dreams that recalls the great masters of metamorphosis, the Surrealists. Each of his images invites us on one of those oneiric journeys that leave us subtly different from the person who departed.

COURTESY OF *VOGUE ITALIA* (PAGE 108), AND OF *THE WORLD OF INTERIORS* (PAGES 109 AND 114-115).







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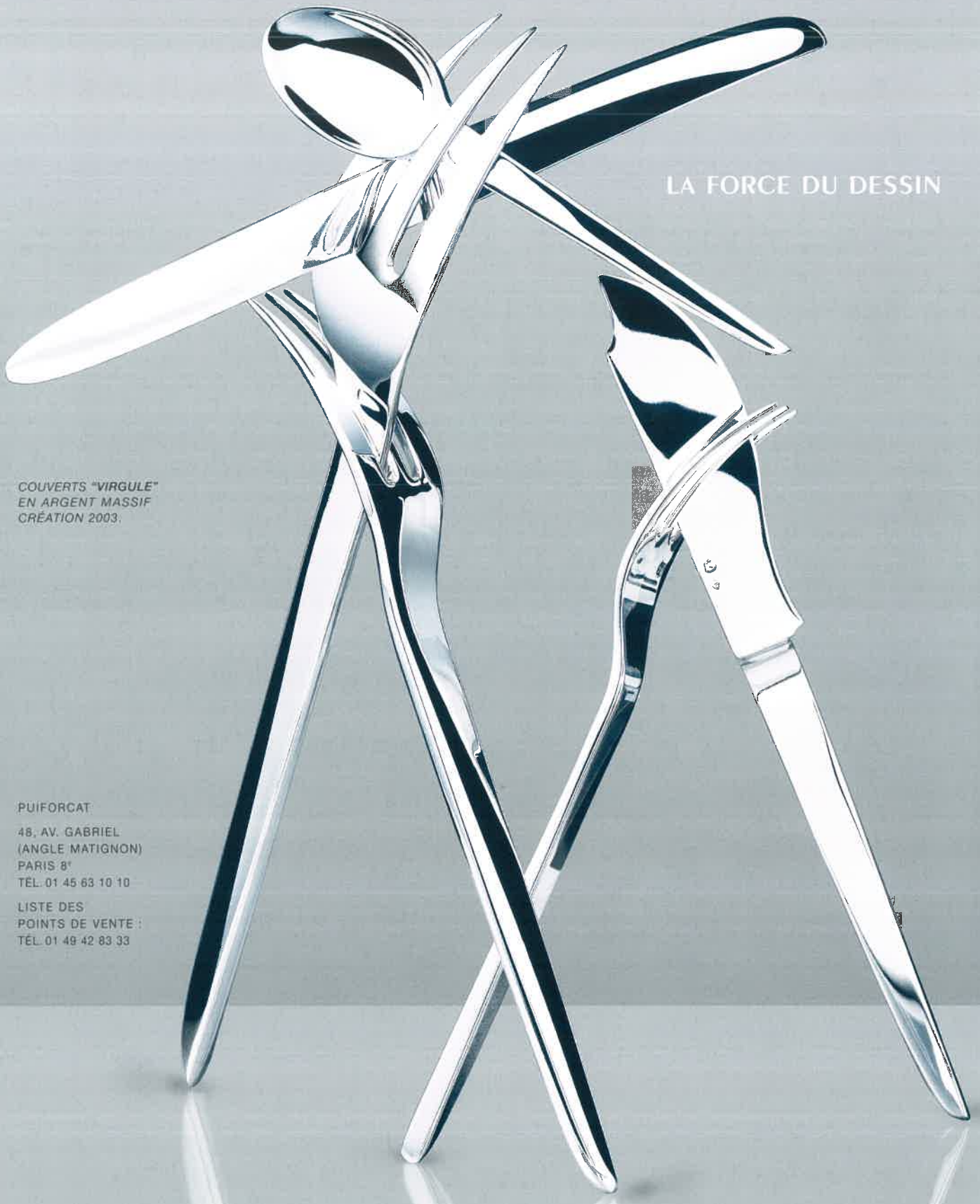

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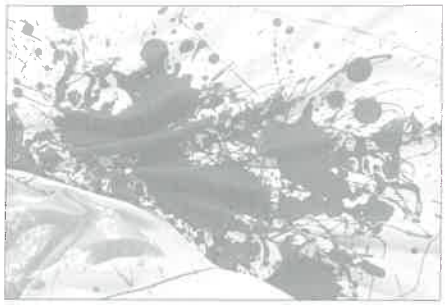


Pages 4-5

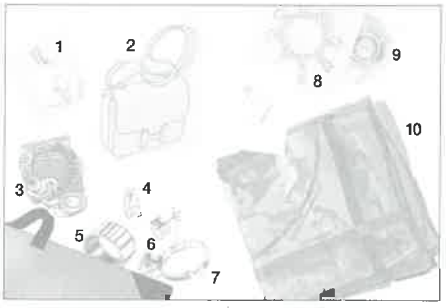
002210S/02: "Cheval surprise" ("Horse Surprise") printed silk twill scarf in white/charcoal/orange, 90 x 90 cm (36 x 36 ins)
002210S/01: "Cheval surprise" ("Horse Surprise") printed silk twill scarf in white/orange/black, 90 x 90 cm (36 x 36 ins)

Pages 6-7

002210S/01: "Cheval surprise" ("Horse Surprise") printed silk twill scarf in white/orange/black, 90 x 90 cm (36 x 36 ins)
002210S/04: "Cheval surprise" ("Horse Surprise") printed silk twill scarf in fluorescent green/apple green/green, 90 x 90 cm (36 x 36 ins)

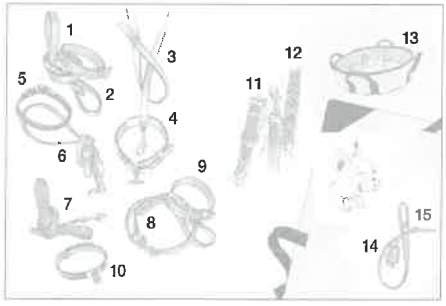
Pages 8-9

002210S/04: "Cheval surprise" ("Horse Surprise") printed silk twill scarf in fluorescent green/apple green/green, 90 x 90 cm (36 x 36 ins)
002210S/07: "Cheval surprise" ("Horse Surprise") printed silk twill scarf in light lilac/ink blue/lavender blue, 90 x 90 cm (36 x 36 ins)



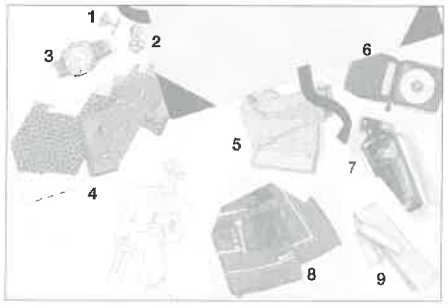
Pages 14-15

1. 400067M: Rocking horse in beech wood
2. 005222P: "Papillotes" line, tart platter in porcelain
3. 400051M/03: "Herpluch" GM teddy bear in "caress" pink wool
4. 400036M/02: "Herpluch" PM teddy bear in "love" yellow wool
5. 101247M/03: "Cheval à bascule" line, "Paf" bootees in "caress" pink wool and angora
6. 101246M/04: "Cheval à bascule" line, "Pif" bootees in "tenderness" mauve wool and angora
7. 400064M/05: "Herpluch" bear swarm in sky-blue wool
8. 400066M/01: "Herpluch" MM ball in multicoloured wool
9. 400065M/01: "Herpluch" PM ball in multicoloured wool



Pages 16-17

1. 20059: "Eau des Merveilles" eau de toilette, natural spray, 100 ml (3.3 fl. oz)
2. 041460CK/05: "Mini Constance" handbag in silver goatskin
3. 041630CA/11: "Isidore" necklace in buffalo horn and box calfskin
4. 604505FP/05: "Champlevé" line, "Cage d'H" earrings in blue enamel
5. 154104FP/06: "Carioca" extra-large bracelet in sepia enamel
6. 143211FP/02: "Champlevé" line, "Cage d'H" pendant in blue enamel
7. 700151FP/07: "Clic H" PM bracelet in blue enamel
8. 103511B: "Amulettes" bracelet in sterling silver
9. 601350S: "Azel" scarf ring in sterling silver
10. 001861S/03: "Jeux d'ombres" ("Shadow Games") printed silk twill scarf in coral/Indian rose/melon, 90 x 90 cm (36 x 36 ins)



Pages 18-19

1. 000673E/01: "H" dog collar in orange and light green box calfskin
2. 000675E/93: "Easy" dog leash in orange box calfskin
3. 000697E/75: "Odyssée" dog leash in jean blue Togo "crispé" calfskin
4. 000685E/75: "Odyssée" dog collar in jean blue Togo "crispé" calfskin
5. 000645E/02: "Tigron" braided dog collar in bright red/sapphire blue
6. 000677E/93: "Tigron" dog leash in orange box calfskin
7. 000692E/93: "O'Kelly" dog leash in orange box calfskin
8. 000705E/21: "Ness" dog leash in natural bridle leather
9. 000602E/21: "Néron" dog collar in natural bridle leather
10. 000689E/75: "O'Kelly" dog collar in jean blue Togo "crispé" calfskin
11. 000693E/21: "Bredies" dog collar in natural bridle leather
12. 000694E/21: "Bredies" dog leash in natural bridle leather
13. 310032M/02 : Cat/dog bag in "H" natural canvas and black webbing
14. 000666E/93: "Dog" ID tag, orange box calfskin holder
15. 003102E/93: Small ultrasonic whistle, orange Togo "crispé" calfskin string

Pages 20-21

1. 103444B: "Mini Chaîne d'ancre" cufflinks in sterling silver
2. 102952B: "Hélium" cufflinks in sterling silver
3. 083032WU: "Dressage" men's watch in yellow gold, silvered dial, Etruscan crocodile strap
4. 255131T/05: "Twillbi" silk twill tie in bright blue/khaki/orange
5. 720575T/69: "Grand H" figured scarf in bright orange
6. 038520CK/76: "Zip" CD holder in jean blue Togo "crispé" calfskin
7. 71350: "Eau d'Orange Verte" eau de Cologne, natural spray, 100 ml (3.3 fl. oz)
8. 261710T/02: "Brides et frontaux" men's printed silk twill scarf in red/blue/green, 90 x 90 cm (36 x 36 ins)
9. 904007T/02: "4 temps" silk knit tie in absinthe/orange/sky blue/yellow

Page 32

460513D7/L8: Shirt dress in vermilion light linen
465009D9/FK: Two-piece reversible swimsuit with removable straps in vermilion/pearl-grey light jersey
460404D7/L8: Pants with drawstring waist in vermillon light linen

Page 33

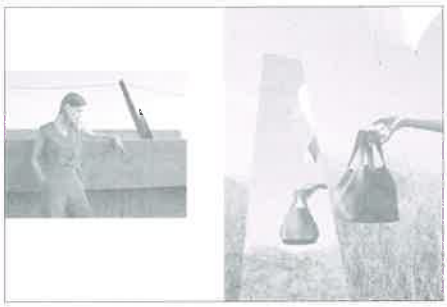
460604DZ/ER: Two-tone knotted shirt in alabaster and vermilion silk and cotton georgette
465009D9/FK: Two-piece reversible swimsuit with removable straps in vermilion/pearl-grey light jersey
460401DP/L8: Straight one-pleat pants in vermilion diagonal linen

Page 34

500660M: Military cup and saucer, 23 cl, in silver plate

Page 35

462018DD/L8: Double cardigan in vermilion cotton
460401DT/B2: One-pleat pants in alabaster diagonal linen with woven vermilion stripes



Page 36

461001DB/L8: Knotted waistcoat and supple pants in vermilion goatskin suede

Page 37

039277CK/5 E: "Picotin" MM handbag in vermilion Clémence taurillon calfskin

Pages 38-39

462011DC/02: Asymmetrical tunic pullover with boat neck in black cashmere and silk
460406DG/90: Straight beltless pants in white super 130 wool

Page 41

460103DI/02: Sleeveless long-belted coat in black wool crepe
462030DF/02: Sleeveless pullover with square neckline in black viscose jersey
460400DI/02: Short straight beltless pants in black wool crepe
Hermès Accessories
041019N/02: "Incognito" beret in black linen
561004WD: "Tandem" women's watch in stainless steel, black dial, twice-round strap in black barenia calfskin
041064Z/01: "Illusion" sandals in black goatskin suede

Page 42

465004D9/WA: Strapless swimsuit in tricolor light jersey
460309DK/02: Criss-crossed skirt in black linen crepe

Page 43

460602D5/90: Shirt in white cotton poplin
Hermès Accessories
102688B: "Oho" GM chain in satin-finish white gold
102534B: "Darius" chain in sterling silver

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Pages 44-45

460004DW/02: Asymmetrical scarf tunic in vermilion matt silk and straight beltless pants in black matt silk
Hermès Accessory
100981B: "Mombassa" necklace in sterling silver

Pages 46 and 47

460235DH/S8: Collarless jacket in light wool crepe with woven charcoal-grey narrow stripes
460001DH/S8: Knotted waistcoat and one-pleat pants in light wool crepe with woven charcoal-grey narrow stripes
Hermès Accessories
031085Z/11: "Gym" shoes in black supple calfskin
561004WD: "Tandem" women's watch in stainless steel, black dial, twice-round strap in black barenia calfskin

Page 48

462042DH/FC: High-neck tunic pullover in vermilion viscose with a natural stripe
460401DP/L8: One-pleat straight pants in vermilion diagonal linen
Hermès Accessories
041037N/B2: "Ironie" hat in vermilion/alabaster double-face cotton
032083Z/63: "Gym" shoes in vermilion calfskin suede

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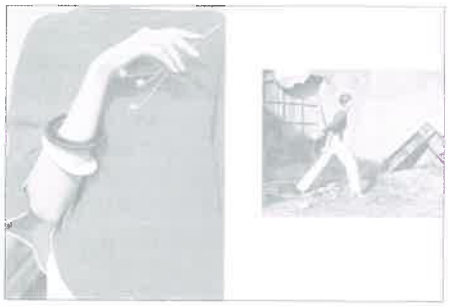
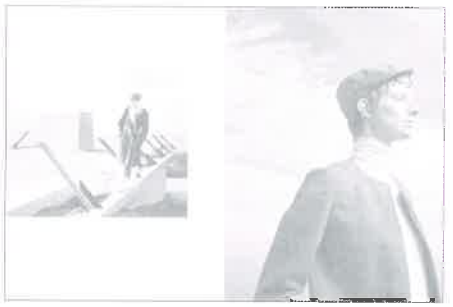
465007D9/EU: Three-piece reversible swimsuit in black/vermilion light jersey
Hermès Accessory
041630CA/11: "Isidore" necklace in buffalo horn and box calfskin



Pages 50 and 51

460627DX/L8: Asymmetrical scarf top in vermilion silk twill with ecru handroll
460405DI/A3: Straight pants in natural crepe wool
Hermès Accessories
041327CA/89: "Isthme" bracelet in black box calfskin
041323CA/01: "Isthme" bracelet in white Epsom calfskin
041064Z/04: "Illusion" sandals in white goatskin suede



Page 52

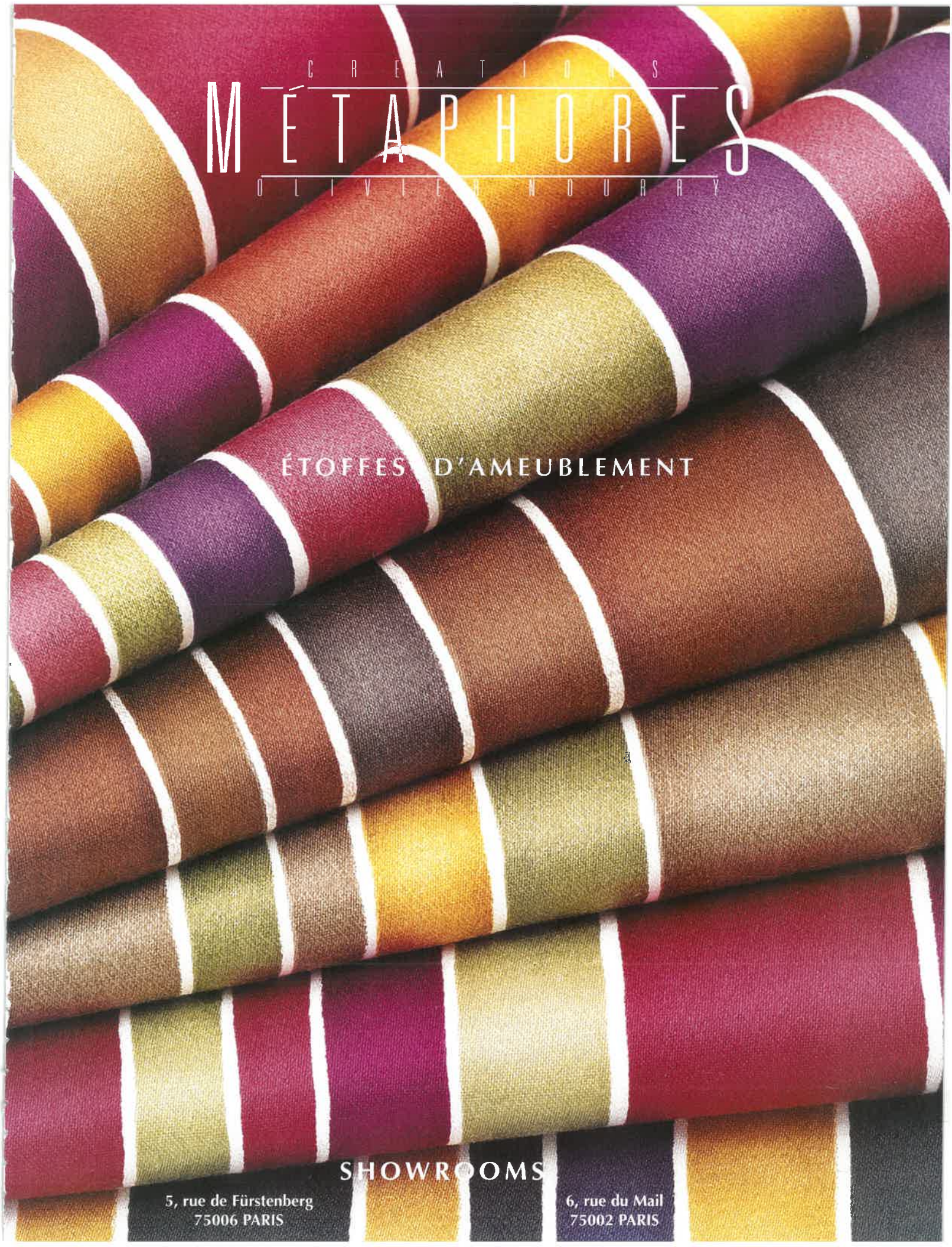
460130DC/EZ: Paired raincoats in water-repellent vermilion and alabaster cotton poplin
460405DI/A3: Straight pants in natural crepe wool gabardine
Hermès Accessory
031085Z/16: "Gym" shoes in white supple calfskin

Page 53

461233DC/L8: "H" blouson in vermilion full grain lambskin
462016DC/B2: Sleeveless high-neck pullover in alabaster cashmere and silk
Hermès Accessory
041035N/L8: "Inédit" cap in vermilion cotton and lambskin

Pages 60-61

Butterfly wings specially made for the photos using the printed silk twill scarves "Tohu-bohu" ("Hurly-Burly") and "Les Zèbres II" ("Zebras II"). Not for sale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Page 62

041000N/2C: "Illusion" hat, "Cheval surprise" ("Horse Surprise") motif in white cotton lined in grey linen
465007D9/FK: Three-piece reversible swimsuit in vermilion/pearl-grey light jersey
041043Z/63: "Iliade" sandals in vermilion goatskin suede

Page 63

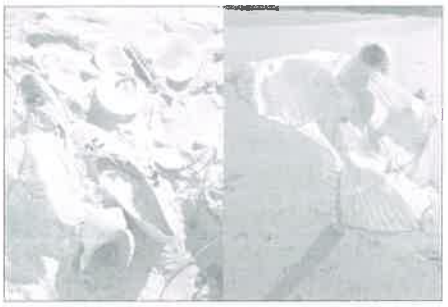
006718P: "Égée Soleil" line, 12-cup pot in porcelain

Page 64

101032M/10: "Zèbres" beach towel in slate grey/sky-blue terry cloth, orange verso, 90 x 150 cm (36 x 60 ins)

Page 65

101021M/01: "Paquebot" beach towel in blue/sky-blue/red terry cloth, orange verso, 90 x 150 cm (36 x 60 ins)



Page 66

041067Z/75: "Ingénue" pumps in curry goatskin
200165M: Pocket knife with horn handle
500638M/11: "In-the-Pocket" line, "Ellipse" round perfume phial in sterling silver, orange box calfskin tie

Page 67

342200S/05: "Soleil" ("Sun") muslin shawl in green/absinthe/green, 140 x 140 cm (56 x 56 ins)

Page 68

102005M/06: "Cannes" line, MM beach bag in striped mother-of-pearl and starfish red "H" canvas
Butterfly wings specially made for the photos using the printed silk twill scarf
"Tohu-bohu" ("Hurly-Burly"). Not for sale

Page 69

041038N/E2: "Imaginaire" cap in mottled brown and natural linen knit
101139M/02: "Petit H" line, rectangular pillowcases in sand hand-embroidered linen, 50 x 70 cm (20 x 28 ins) (sold by set of two)
101308M/06: "Cannes" line, GM beach towel in striped mother-of-pearl and starfish red cotton and modal, 175 x 175 cm (70 x 70 ins)
400062M/02: "Herpluch" PM horse in "love" yellow wool

Page 70

341711S/08: "Fleurs et Carlines" ("Flowers and Carline Thistles") muslin shawl in white/red/green, 140 x 140 cm (56 x 56 ins)

Page 71

Butterfly wings specially made for the photos using the printed silk twill scarves
"Tohu-bohu" ("Hurly-Burly") and "Les Zèbres II" ("Zebras II"). Not for sale

Page 76

084032WZ: "Dressage" men's watch in 750 white gold, silvered dial, black alligator strap

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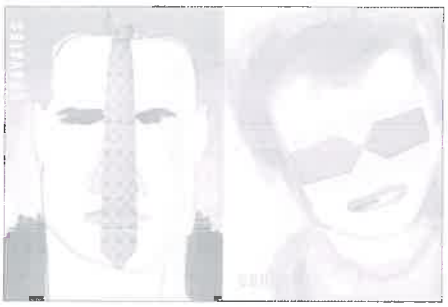
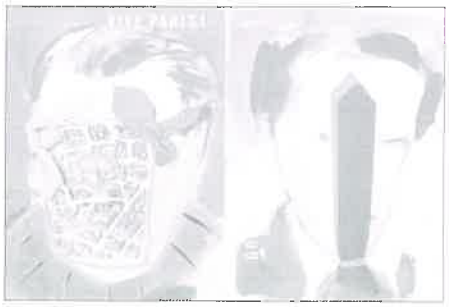


Page 78

000582T/17: Printed silk tie in bright green/white/black

Page 79

005099T/07: Printed silk tie in blue/sky blue
005105T/03: Printed silk tie in bright red/red/off-white



Page 80

005110T/03: Printed silk tie in yellow/light blue
005117T/03: Printed silk tie in red/lavender

Page 81

758581T/09: Heavy silk tie in black/grey
233623T/69: Basket-weave tie in bright orange

Page 82

758584T/07: Heavy silk tie in light pink/pink/bright blue

Page 83

005114T/10: Printed silk tie in blue/white
038189T/71: "H" figured silk tie in grass green

Pages 84-85

417630HA/8D: Buttoned cardigan in khaki linen and silk plated stitch
416030HB/90: "Amalfi" shirt in white cotton poplin
415020HC/18: "Brighton 25" trousers in bright green light cotton serge
Hermès Accessories
293623T/05: Tie in khaki cotton canvas
041116ZH/23: "Giorno" moccasins in camel oiled, napped calfskin

Page 86

417420HA/45: Crew-neck tee-shirt in red cotton with stripes
415020HC/30: "Brighton 25" trousers in orange cotton light serge
Hermès Accessory
000702CQ/21: "Étrivière 32" belt in natural bridle leather

Page 87

414000HQ/89: "24" unlined two-button jacket, in cotton seersucker with "mole" checks
416090HF/90: Soft collar shirt, simple cuffs, in white netting knit
Hermès Accessory
280582T/02: 70x70cm (28x28 ins) men's silk twill scarf with green ties pattern

Page 88

413300HD/18: Blouson with straight collar in bright green inside-out deerskin
417420HA/90: Crew-neck tee-shirt in white cotton with stripes
415010HG/98: "Boston 25" trousers in putty linen and cotton canvas
Hermès Accessory
041615CK/23: "Iliade" belt, two rings, in "H" webbing and natural barenia calfskin

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417580HA/90: Buttoned cardigan in openwork "H" white cotton
416000HP/25: Straight collar shirt in panama with light blue stripes
415010HM/89: "Boston 25" trousers in "mole"-striped canvas
Hermès Accessory
041117ZH/08: "Galant" derbies in havana oiled, napped calfskin

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414510HO/98: "24" unlined two-button suit in putty linen and cotton canvas
416000HT/76: Straight collar shirt in poplin with wide grey "muticolour" stripes
Hermès Accessory
041120ZH/23: "Idaho" derbies in camel oiled, napped calfskin

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417250HA/45: Pullover with asymmetrical V-neck in red wool
416030HB/90: "Amalfi" shirt in white cotton poplin

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416140HA/30: Snap collar shirt in patchwork of Hermès scarves
415020HK/45: "Brighton 25" trousers in red-striped canvas
Hermès Accessory
041615CK/23: "Iliade" belt, two rings, in "H" webbing and natural barenia calfskin

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413400HE/1A: Blouson with ribbing in matt light khaki lizard
415020HK/45: "Brighton 25" trousers with red-striped canvas
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041120ZH/23: "Idaho" derbies in camel oiled, napped calfskin

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417100HA/70: Crew-neck pullover with stripes double edge detail, in bright blue cashmere and cotton

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413310HD/8C: Blouson with ribbing in kraft inside-out deerskin
417610HA/3B: Open crew-neck pullover in orange linen and silk plated stitch
415040HL/94: "Bilbao" trousers in beige and white striped seersucker
Hermès Accessory
041134ZH/61: "Ithaca" sandals in natural "H" canvas strap and havana oiled, napped calfskin

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413610HA/1A: Long-sleeved shirt in light khaki "Vibrato zoom" in light lambskin
417420HA/30: Crew-neck tee-shirt in orange cotton with stripes
415020HM/89: "Brighton 25" trousers in "mole"-striped canvas
Hermès Accessories
261228T/01: "Paddock" men's silk twill scarf in light khaki, 90 x 90 cm (36 x 36 ins)
041120ZH/23: "Idaho" derbies in camel oiled, napped calfskin

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417430HA/18: V-neck pullover in bright green cotton with stripes
416120HI/90: Tunisian collar shirt, "H" cuffs, in extra-light white linen
415010HG/98: "Boston 25" trousers in putty cotton canvas and linen
Hermès Accessory
261228T/01: "Paddock" men's silk twill scarf in light khaki, 90 x 90 cm (36 x 36 ins)

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417620HA/1B: Buttoned polo in green linen and silk plated stitch
415040HP/84: "Bilbao" canvas trousers, wide grey stripes

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412110HB/98: Zipped cardigan in putty deerskin and double cotton

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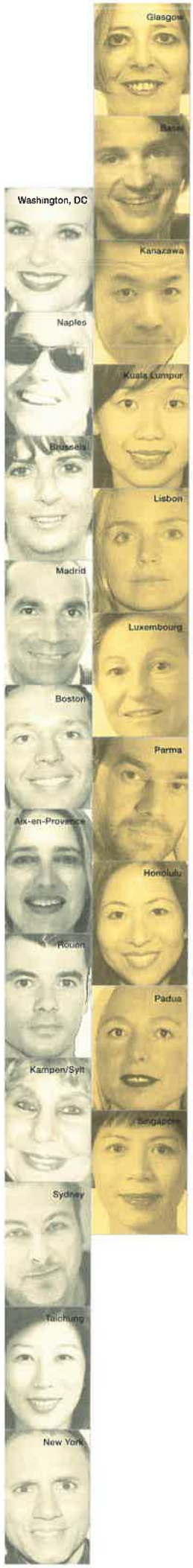

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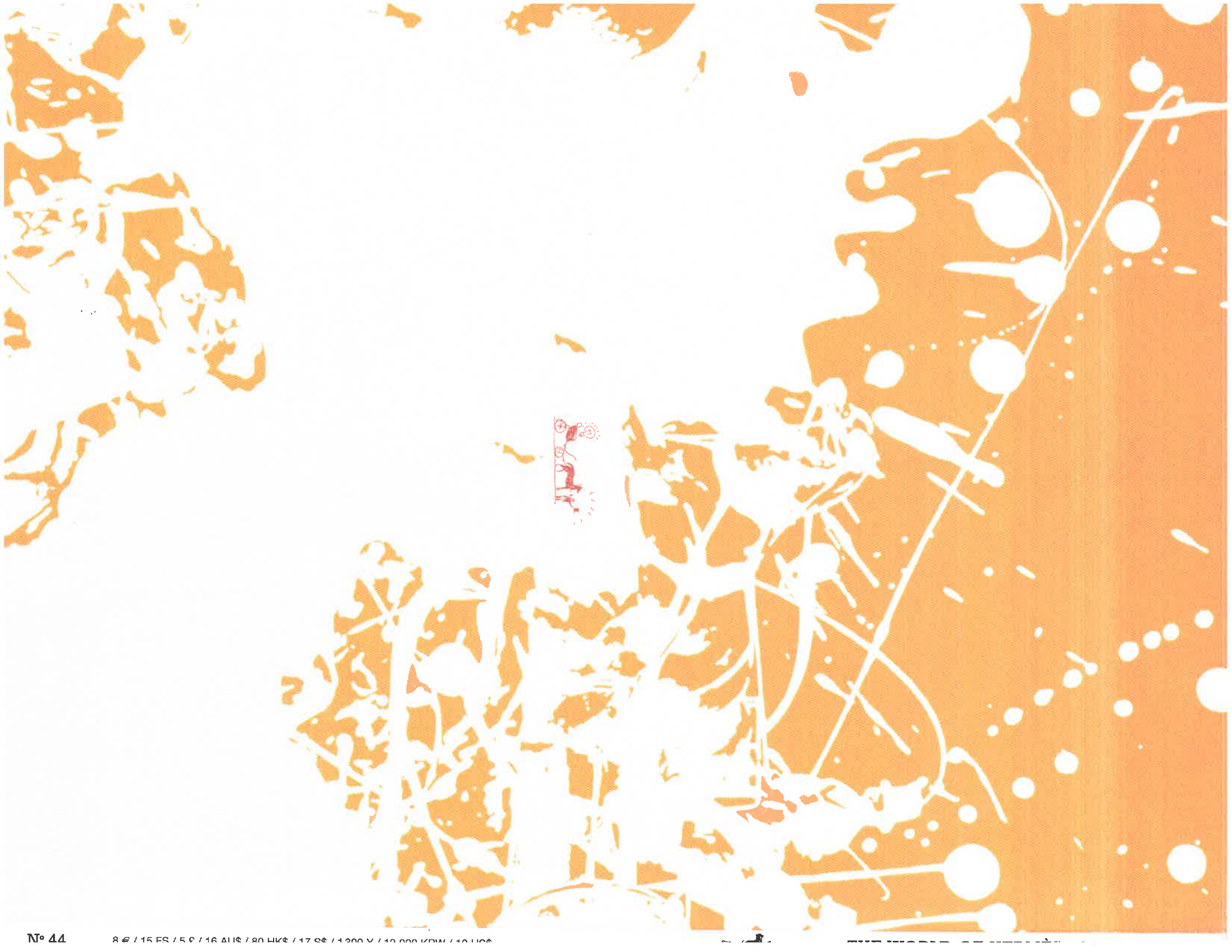

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8 € / 15 FS / 5 £ / 16 AU$ / 80 HK$ / 17 S$ / 1300 ¥ / 12 000 KRW / 10 US$